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SOME TEXTUAL NOTES
ON THE
TRAGEDIE OF CYMBELINE

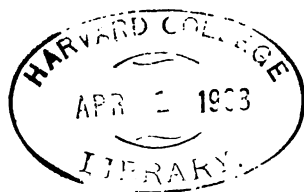
BY
ALFRED EDWARD THISELTON
B.A., CAMBRIDGE.

"Non, si male nunc, et olim sic erit."

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PREFACE.

THE Rules referred to in the following Notes are the Rules of Punctuation which will be found in Appendix A, and are practically reprinted from my Notes on "Measure, for Measure" with some slight modification calculated merely to extend their application.

A complete annotation of this difficult Play should include much that is not comprised in the present Notes. I regret that the sale of the preceding numbers of the series has not justified me in giving a fuller presentation of my views.

In addition to Booth's Reprint and the Reduced Facsimile, I have had the advantage of using Craig's Reprint of the First Folio text of this Play, with its admirably minute collation of the later Folios. With that collation before me I cannot avoid the conclusion that the Second Folio text is not the result of any systematic correction by a comparison with the original manuscript. The First Folio, then, remains the supreme authority; and I trust that my Notes—how imperfect soever—may contribute towards showing that, notwithstanding the depredations of modern editors, it well deserves our confidence, such misprints as there are being of a comparatively trivial nature.

I am again indebted to the 'Oxford Shakespeare' for the line-numbering in my references. And, in conclusion, I would place on record my acknowledgment of the kindness of those few who through good and ill report have encouraged me to continue my task.

A. E. T.

ACT I.

8. The semicolon after "banish'd" should be regarded as an instance of Rule X, and really subordinate to the commas after "wedded" and "imprison'd". I take "Her husband banish'd; she imprison'd" to be nominatives absolute, and account for the comma after "wedded" (7) by Rule V. For an extreme instance of this use of the semi-colon we may compare "That thou mayest the sooner; the readier and the reverentlyer bring this to passe, it shall bee good for thee &c" ('The True Tryall and examination of a Mans owne Selfe' by Thomas Newton, 1602, p. 17).

CORRIGENDA.

- Page 13, at head of last note to I. v.: *for* "79" *read* "80".
Page 15, line 8: *for* "capitoll" *read* "Capitoll".
Page 21, 12th line from bottom: *for* "Simon" *read* "Sinon".
Page 25, line 3: *for* "Spensers" *read* "Spenser's".
Page 26, line 27: *for* "repetition" *read* "repetition".
Page 27, 8th line from bottom: *for* "after" *read* "after".
Page 28, 16th line of 1st note: *for* "braves" *read* "brave".
Page 34, line 1: *for* "134-5" *read* "133-4".
Page 34, line 4: *for* "this." *read* "this".
Page 36, 11th line from bottom: insert inverted commas before "More".
Page 41, line 8: *for* "off" *read* "of".
Page 41: In quotation from Bartholomew (IV. iv. 37) *for* "sold" *read* "seld".
Page 47, 6th line from bottom: *for* "Dametus" *read* "Dametas".
Page 57: In 3rd line of Addendum, *for* "abreviation" *read* "abbreviation".

THE TRAGEDIE OF CYMBELINE

ACT I.

SCENE i.

1-3. The right interpretation of the opening lines of this play depends upon our recognising the full force of the initial capitals and of the punctuation. "our Courtiers" (*i.e.*, "the Courtiers whom we attend") balances "the Heavens." The influence of the Courtiers upon their Gentlemen's bloods is equal to that of the Heavens. The Courtiers assume the Frown of the King, and the Gentlemen reflect the assumed Frown of the Courtiers: with the result that the bloods of the Gentlemen appear to resemble that of the King. The Play opens in the course of a conversation, the second Gentleman having immediately before made some such remark as "Our Courtiers are all frowning. What's the matter?" As the first Gentleman's speech does not really answer the question, the second Gentleman has to repeat it ("But what's the matter?"). The colon after "Courtiers" is an instance of Rule XI, and the subject of what follows it, is the subject of what precedes it. We have a similar punctuation in III. ii. 40-3. *q. v.*

6-7. "hath referr'd her selfe Unto". This expression seems to carry the idea of seeking protection, or having recourse to a safeguard: cf. "For a governaunce of many is not profitable, onlesse they referre them selves to the judgements of a few, and to the arbitermence of one alone" ('The Diall of Princes', I. xxviii., First Edition); also "onely referre your selfe to this advantage" ('Measure, for Measure' III. i. 256).

8. The semicolon after "banish'd" should be regarded as an instance of Rule X, and really subordinate to the commas after "wedded" and "imprison'd". I take "Her husband banish'd; she imprison'd" to be nominatives absolute, and account for the comma after "wedded" (7) by Rule V. For an extreme instance of this use of the semi-colon we may compare "That thou mayest the sooner; the readier and the reverentlier bring this to passe, it shall bee good for thee &c" ('The True Tryall and examination of a Mans owne Selfe' by Thomas Newton, 1602, p. 17).

19-22. "such, As to seeke through the Regions of the Earth For one, his like; there would be something failing In him, that should compare". For semi-colon after "like" see Rule II.: or Rule X may be applied if we take "to seeke &c,—like" as equivalent to a protasis,

24. "but hee": see Abbott 205-6.

28-33. "*Sicilius*", which was the name of an early British King, the son of King Quintiline and Queen Martia, is suggestive of "Cecil", though in the "Catalogue or Register of auncient Princes noble men and Gentlemen of Britayne: whereof some remayne to this day", given in Lite's '*The Light of Britayne*' (1588), we find mention both of "Cicilius" and "Cicell", as if the names were of different origin. See the Dictionary of National Biography as to the difficulty of tracing the pedigree of the great Lord Burghley, "did joyne his Honor Against the Romanes with *Cassibulan*" (probably misprint of "u" for "e").—The expression "did joyne his Honor" may well mean "overtook, or came up with, his Honor" (cf. "He after Honor hunts" in '*Two Gentlemen of Verona*' I. i, 63), so "achieved his Honor", "came to the front", "won his spurs". We may also remember that the pursuit of honour was the fundamental idea of chivalry. Again, there may be a suggestion of the latin use of the word for "high office". Now William Cecil took part and nearly lost his life in the Battle of Musselburgh (1547) under the Protector Somerset (*uncle* of Edward VI.). For the purposes of a veiled allusion this battle may be regarded as "against the Romanes", for was not this invasion of Scotland due in a measure to the machinations of Rome to prevent the marriage of Edward VI, and Mary, Queen of Scots, which had been the subject of negotiation in Henry VIII.'s reign? Cecil in his diary wrote "Sept 1548 Cooptatus sum in officium Secretarii"; was knighted in 1551; was made Baron of Burghley in 1570 by Elizabeth; and his whole career could hardly be more fitly described than as one of "Glory, and admir'd Success". Moreover, there are some curious possibilities about "the Sur-addition Leonatus," which may have a punning reference to Lord Burghley's birth-place; also an heraldic significance, for Lions were the "supporters" of the Burghley Coat of Arms, and a Lion was also in evidence on the escutcheon, while in the description of the Salisbury Coat is included "over-all six escutcheons; 3, 2, 1, Diamond each charged with a Lion rampant" (Porny). It may here be observed that the extraordinary conduct of Cymbeline at the end of the Play in conceding, though victorious, the whole subject matter of the war to the conquered can only be justified as a reflection of and upon contemporary history, and not improbably has reference to the peace with Spain, "so advantageous for Spaine and

so disadvantageous for England" (Weldon's 'The Court of King James'). The character of Cymbeline, too, is not unsuggestive of that of James I.

36. The comma after "For which" is due to the separation of these words from "such sorrow", and the consequential requirement that they should be dwelt upon (Rule IV).

43. "Puts to him all the Learnings": cf. "If their Sonnes be ingennous, they shall want no instruction: If their Daughters be capable, I will put it to them" ('Love's Labour's lost' IV. ii. 80-2). It has been urged as illustrative of the present passage that "to him put the manage of my State" ('Tempest' I. ii. 69-70) means "taught him the management &c."; which expression, however, is rather to be explained by the use of "put" in Henry VII's Statute 'De proclamacione facienda' ("Whiche lawes ought to be put in due execucion by the Justice of peas in every shyre of this reame . to whom his grace hath put and given full anctoryte soo to doo").

46. "in's Spring, became a harvest": i.e., "ripened in his Spring", the subject of "became" being "he". Compare 'Much adoe about Nothing' I. iii. 23-7 ("hee hath tane you newly into his grace, where it is impossible you should take root, but by the faire weather that you make your selfe, it is needful that you frame the season for your owne harvest"); also 'Anthony and Cleopatra' V. ii. 87-8 ("An *Anthony* it was, That grew the more by reaping"). The "Learnings" are not compared to seed, but to what contributes to the fruitfulness of the crop.

49. "A glasse that feated them": i.e., following Palsgrave's explanation of "feted", "a glass in which they saw their own maturity reflected". The usual interpretation hardly yields sufficient distinction from "A sample" (48).

52-4. "and his Vertue By her election may be truly read, what kind of man he is". The speaker has just recounted how Posthumus appeared in youth in relation to the youngest, to the more mature, and to the graver: later, to Imogen as her accepted lover. He here naturally winds up by indicating Posthumus' virtue as a man. The force of the past tense "esteem'd" (52) must not be overlooked. "What kind of man he is" should be taken in connection with "his Vertue", which thus becomes equivalent to "his Virtue as a man". "is" is in antithesis both to the past, and to the detailed appearances in the past.

58-60. "the eldest of them, at three yeares old I' th' swathing cloathes, the other from their nursery Were stolne". See Rule XIV: and for the commas, Rule IV.

61. "Which way they went" depends upon "knowledge" (60),

and not upon "ghesse". Compare "Let him have knowledge who I am ('Winter's Tale' II. ii. 2) rather than "justify in knowledge She is thy very princess" ('Pericles' v. ii. 219).

68. "We must forbear": *i.e.*, "we must retire"—a common use of "forbear". According to the Folio the scene closes at the end of the next line, presumably on account of the vacancy of the stage.

(Scena Secunda).

98-9. "Who, to my Father was a Friend, to me Knowne but by Letter". The comma after "Who" may be due partly to transposition (Rule III.): and partly to emphasis (Rule IV.), the word requiring to be dwelt upon as the subject of what are practically two sentences.

108. For comma after "depart" apply Rule IX.

116. "seare up": *i.e.*, "lock up". "seare" is derived from the latin "sera". We have the substantive in 'Hamlet', II. ii. 347 (tickled a' th' sere"). If a clear parallel instance of the verb in the allied sense should not be found, Shakespeare may surely be allowed some scope as an innovator. It seems likely enough, too, that in 'A Lover's Complaint', 14 ("Some beauty peept, through lettice of sear'd age") "sear'd" imports "imprisoned", quite as much as "withered". See also Nares' Glossary under "seared".

133. "A yeares age": *i.e.*, "an age of years"; just as "a six weeks space" would be a legitimate mode of expression.

142. For comma after "Throne" see Rule VII.

150. "Thou foolish thing". The singular pronoun is here consistently used by Cymbeline in addressing Imogen: the plural in addressing the Queen. See 'Galateo' (Reid's Reprint) p. 45.

165-6. "he takes his part To draw upon an Exile": *i.e.*, "drawing on an Exile is his way of showing that he takes Cymbeline's part": see Abbott 356.

168. "with a Needle": an exquisite indication of Imogen's domesticity.

SCENE ii.

(Scena Tertia).

13-4. "it went o' th' Backe-side the Towne". In 'An Account of King James the First's Visit, in the Month of May 1615, to the University of Cambridge (by "Mr. James Tabor, the then Registrar to that University") which is given in the Appendix to Hawkins'

edition of 'Ignoramus' we read that certain "*Jesuits* or priests, being to be conveyed from *London* to *Wisbich* castle, were not suffered to come thorough *Cambridge*, but by the Sheriff carried over the backe side of the town to *Cambridge* castle, where they lodged one night, which the vice-chancellor did carefully and wisely to prevent the dangers which might have ensued if the younger sort of students had seen them."

33-4. "a good signe": cf. Jonson's 'Every Man in his Humour' V. v. 48-50 ("you signe o' the *Souldier* and picture o' the Poet (but both so false, I will not ha' you hang'd out at my doore till midnight)").

34-37. For "reflection" cf. 'Menaphon' (Arber), p. 56 ("so did his herie looks reflect terror to the weake beholders of his ingrafted nobilitie"); also *Ibid.* p. 60 ("seeing her eyes to dazle with the reflexe of his beautie").

SCENE iii.

(Scena Quarta).

3. "Paper". The initial capital should not be disregarded. The banishment of Posthumus is a sentence of death to Imogen: letters from him, reprieves.

8-10. "for so long As he could make me with his eye, or eare, Distinguish him from others". Becket is I think for once in a way right in conjecturing "e'er" for "eare", but there is no misprint: cf. "They shall be payde, who eare do leese" (Hake's 'Newes out of Powles Churchyarde' VII); also "Whatear we shew" ('The Returne from Parnassus or The Scourge of Simony' (Macray) Prologue, 64). The comma after "eare" is governed by Rule I. "make" is nautical: and "Distinguish him" reflexive (Abbott 223).

17. "Crack'd them": *i.e.*, "yea strained them till they broke", the semi-colon after "eye-strings" indicating further explanation (Rule XI.), or being an instance of Rule X. Compare "My eies have broken their strings with staring" (Nash's 'Jacke Wilton' p. 210, Chiswick Press).

34-5. "that parting kisse, which I had set Betwixt two charming words". There is, here, an allusion to the cross—which still, I understand, represents a kiss in love letters—that was placed between words in written charms or "charects".

SCENE iv.

(Scena Quinta).

5. "without the help of Admiration". "Admiration" seems

to be regarded as a protection from being blinded by the excessive brilliance of an object: possibly, there is an allusion to the '*membrana nictitans*'.

12-4. "wee had very many there, could beholde the Sunne, with as firme eyes as hee". For comma after "there" see Rule VIII. "hee", doubtless, refers to Jachimo, and "with as firme eyes as hee" recalls "without the help of Admiration" (5), "the Sunne" representing Posthumus. The Frenchman is backing Jachimo.

24-5. "for taking a Begger without lesse quality". We might explain the construction by making this dependent upon "to fortifie her judgement" (22-3), and regarding "which else an easie battery might lay flat" (23-4) as purely parenthetical, but the true construction will, I think, be more naturally brought out by some such paraphrase as follows:—"which, if the fact were otherwise, an easy battery might lay flat, since the fact is she (or her judgment) has taken a Beggar whose quality is estimated as highly as that of Posthumus is". "for taking" is equivalent to "because she (or her judgment) has taken": cf. 'Venus and Adonis' 113-4 ("O! be not proud, nor brag not of thy might, For mastering her that soil'd the god of fight"). "else . . . for taking a Begger without lesse quality" practically amounts to the same thing as "if it were not that she has taken a Beggar with such great quality".

31. "Gentlemen of your knowing": i.e., "Gentlemen of your condition", "Gentlemen who mix in the society you mix in". So in II. iii. 102, "one of your great knowing" is "one of your high condition", "one who mixes with the great as you do". Philario means "Begger though you deem him, he has quality which entitles him to a welcome from those of your condition", and to emphasise the point, introduces him as a "Noble Friend" of his own. Jachimo was "Syenna's brother" (IV. ii. 341), and therefore of high rank.

50-2. "rather shun'd to go even with what I heard, than in my every action to be guided by others experiences". As a young traveller, Posthumus had been conscious of his own inexperience. Two consequences followed: (a) he was unwilling to accept as gospel what he heard, and (b), where action was involved, he was often willing enough to be guided by the experiences of others, his own being deficient. The two are perfectly consistent, and could hardly be more clearly expressed than in the text. Just as "went before" (83) is "outstripped", here "to go even with" is "to keep pace with": we might say "to adopt as a *vade mecum*", hence "to accept as gospel".

52-3. "upon my mended judgement". Further experience has made him more self-reliant. For Posthumus' age see on IV. ii. 109:12.

59. For comma after "with manners" see Rule I.

68. "Qualified". It is difficult to see why this word should not be allowed to stand without support. "to qualify" is "to temper", "to restrain"; so "qualified" may well mean "temperate", "restrained"

72. For comma after "by this" see Rule VIII.

78. For colon after "France" see Rule X.

79. "her Adorer, not her Friend", "Friend" is "Lover" whether in a good or a bad sense. Its double sense is prominent in 'Westward for Smelts' and 'The Second Maiden's Tragedy'. Posthumus regards Imogen as an object of worship—a goddess whose excellence is beyond contradiction. It is not, therefore, because she has need of a defender that he would be willing to fight to maintain her excellence, as a Lover might for his mistress: his attitude will rather be that of a devotee whose venerated deity has been insulted, and he does not mind making such a profession.

80-1. For colon after "good" see Rule X.: for comma after "comparison" see Rule IX. The peculiarity, here, is that the colon is really subordinate to the comma; cf. the semi-colon in i. 8.

82-7. "if she went before others I have seen as that Diamond of yours out-lusters many I have beheld, I could not believe she excelled many: but I have not seen the most precious Diamond that is, nor you the Lady". So Craig's Reprint gives this passage: Booth's and the Reduced Facsimile place after "others" a full stop, which cannot be defended, and may be a misprint for a comma (Rule VIII). What Jachimo means is "I could imagine she surpassed others I have seen in the same degree as that diamond of yours out-lustres many diamonds I have beheld, without being compelled to admit that she excelled many. But when I speak of having beheld many diamonds, though I so far claim to be a connoisseur of diamonds, I don't pretend to have seen the most precious diamond in the world, nor do I say that I have not seen a diamond more precious than yours: much less should you, who from the nature of the of the case—being as you are a stranger in Italy, where precious ladies are more numerous than precious diamonds—cannot be a connoisseur of Italian Ladies, claim to have seen the most precious Lady in the world, as in effect you would do, by asserting that your Mistress excelled the rarest Lady in Italy". To read "I could not but believe" is either to obliterate the distinction between "others" and "many", or else is to introduce a *non sequitur*, for which the text gives no warrant: to read "I could but believe" is not open to the charge of ignoring such distinction, but largely reduces the significance of the text. Ingleby, after a sweeping condemnation of the

language of this scene as "slipshod writing," explains this passage by a sophistication, which would be the strongest evidence of scrupulous carefulness.

93. "a trifle". In i. 120 both the diamond ring and the "Manacle of Love" are called by Posthumus "trifles".

96. "purchases". If anyone wishes to see how easily "purchase" might be misprinted "purchases" he has only to turn to the Facsimile of the Petition of the Burbages given on page 23 of Halliwell's 'Illustrations of the Life of Shakespeare' (Longmans, 1874) and note how the words "respectes", "livelyhoodes", "suites", "accidentes", &c., on the one hand, and "Burbage", and "Shakspere", on the other, were written.

105. From the peculiar phenomenon of both a semi-colon and a full stop after "Casuall" I would infer press correction by reference to the manuscript, the corrected stop not having been removed by inadvertence: cf. III. v. 40.

108. For comma after "Your Italy" see Rule IV. Jachimo has disparaged British Ladies (82).

112. For comma after "Theeves" see Rule V.

116. For comma after "I thanke him" see Rule I.

134. For semi-colon after "more" see Rule XI.

151. "You are a Friend, and there in the wiser" This is in antithesis to 79: see note thereon. Jachimo means "You are not so sure of your wife's divinity after all: you are her protector: she is human, and you are the wiser not to risk losing your unprizeable diamond as well your wife's honour by relying on her divinity". The initial capital absolutely excludes the tenability of reading "afraid" for "a Friend": (see Appendix B). The interpretation here given is confirmed by the close of this speech, where Jachimo admits that Posthumus' adoration has an element of religion in it, since he fears to lose the favour of its object.

161. For comma after "in goodnesse" see Rule I. or Rule IV.

165-73. Jachimo's double statement involves no mere repetition. What succeeds the colon after "too" (169) extends what precedes it (Rule XI.). In the first statement Posthumus' success is made to depend on the non-production of "sufficient testimony": in the second, on the actual fact of Imogen's fidelity. The colon after "too" might also be explained by Rule X.

175. "onely thus farre": *i.e.*, "no farther than this". That Posthumus understands the distinction adverted to in the last note is clear from the qualifications "and give me directly to understand" (177) and "you not making it appeare otherwise" (180). So confi-

dent is he, that he is willing to abide by the more dangerous statement of the terms of the wager. What succeeds the full stop after "debate" (179) is not an extension of what precedes, but is a putting of the opposite alternative. It has also no dependence on "onely thus farre you shall answe're". For comma after "answe're" see Rule V.

SCENE v.

(Scena Sexta).

43-4. "and I, the truer, So to be false with her". We have a similar sentiment from Pisanio in IV. iii. 42. For comma after "I" see Rule VIII.

48. "Where Folly now possesses". This clause appears to supply the object to both "quench" and "enter"; and "where" is further to be resolved into "the place which" in order to supply an object for "possesses".

56-7. "And every day that comes, comes to decay A dayes worke in him": *i.e.*, either "each day that comes undoes the work of the preceding day" or "each day that comes is merely the occasion for fruitless labour". Having regard to the mould of the sentence, there seems no room for doubt that "decay" is a verb.

68. "Thinke what a chance thou changest on". "chance" is here "event", "occurrence", as frequently; the occurrence in question being the banishment of Pisanio's master. If we take "chance" in the ordinary modern sense "but" is without force.

77. There were three Remembrancers of the Exchequer whose duty it was *inter alia* to make process for breach of bonds and dues (see Cowell's 'Interpreter'). For "hand-fast" see on III. vi. 68-70.

79-82. The comma after "which" (see Rule IV: and cf. i. 36) is due to its distance from "taste of", by which "which" is governed: that after "humour" is to be explained by Rule I.

SCENE vi.

(Scena Septima).

6. "happy": *i.e.*, "it had been good fortune".

7. "the desires that's glorious". For the intruding "s" see on I. iv. 96.

23-4. "*Reflect upon him accordingly, as you value your trust*" *i.e.* "Let your welcome to him correspond to these kindnesses in such measure as you value your belief in, or truth to, me." The ambiguity seems designed to give a hint of possible danger, if such a hint should be necessary.

32-8. "the rich Crop Of Sea and Land". I think the initial capital indicates that "Crop" is used in a special sense, and take its meaning to be "the surface of Sea and Land that yields such plenty for eyes to feast upon", reverting to the original signification of the word ("the toppe of anything"), without excluding the more usual one. "which can distinguish 'twixt The fire Orbes above, and the twinn'd Stones Upon the number'd Beach"—The effect produced in my mind by the whole passage is that the distinction here referred to is between the Stars on the one hand, and the Stones on the sea shore, which has Stones to match the Stars in number, on the other. If the eyes could only appreciate mere number, they might well confound Stars and Stones; they can, however, so far distinguish kinds that they are never guilty of such confusion; yet having such valuable (or, possibly, having such discriminating) instruments of sight, as the power to make this distinction involves men are apparently capable of failing to recognise the still more glaring distinction that exists between fair and foul. I doubt whether "twinn'd" can be used of more than two, and I see no reason why from the point of view of mere number the heavenly bodies and the stones on the sea shore should not be regarded as twin systems of things. "twinn'd" may, for a similar usage, be compared with "differing" in III. vi. 85.

43. According to analogy it would seem that the colon after "definit" and the full stop after "Appetite" should change places.

44. For comma after "Excellence" see Rule III.

47-9. The colons after "will" and "running" would be now represented by dashes or brackets, the enclosed words being in parenthesis. Craig in the Oxford Shakespeare prints dashes.

66-7. "he furnaces The thicke sighes from him": cf. "the Idea of her excellence, forst him to breath out scalding sighes smothered within the fornace of his thoughts" ('Menaphon', *Arber*, p. 34). "thicke" is capable of two senses: see on III. ii. 57.

72-3. For italicised colon after "must be" see Rule XIII: or, if the distinction between italicised and ordinary colons is open to suspicion, we may apply Rule II. For colon after "languish", see Rule XI. "Her assur'd credit" (159) gives no countenance to the usual rearrangement.

74. After "flood" Booth's and Craig's Reprints both give a low-level note of exclamation: the Reduced Facsimile a full stop. The manuscript probably had a colon or a semi-colon (the latter somewhat resembling an inverted note of exclamation) which I should explain by Rule XI.

80. We must apply Rule XIV. for the omission of a comma after "which I account his".

96-8. The full stops after "do" and "borne" seem to serve a similar function as the colons in 47-9.

99-112. Having regard to the full stop after "loyalty" (102), it might seem at first sight that what precedes that full stop was optative; and that "This object" (102) was in the objective case governed by "Slavver" (103)—a verb which may be either transitive or intransitive. It would, however, follow that the "lips as common as the stayres That mount the capitoll" (105-6), and the "hands Made hard with hourelly falsehood" (106-7), were respectively the lips and hands of Posthumus; and such a conclusion seems to be quite untenable in view of "such revolt" (111) and of "his change" (115), which show that Jachimo is suggesting Posthumus' degeneracy since he parted with Imogen rather than his infidelity all along. The lips and hands must, then, be those of the women who according to Jachimo have taken Imogen's place in Posthumus' affections. It follows that we must explain the full stop after "loyalty" (102) upon other grounds. Nor are these far to seek. Since, when a lover kisses the hand of his mistress, he first holds it, and then presses his lips against it; it is clear that "To bathe my lips upon" (100) applies quite as much to Imogen's hand as to her cheek. It is not applicable to "This object" (102) which evidently means "This object of sight", and it was to make this difference clear that a full stop was placed after "loyalty" (102): cf. III. iii. 31. Nor when we recall instances of the principle whereby a stop of higher value may be subordinate to a comma, need we be surprised to find such principle being made to cover the subordination not only of the colon after "upon" (100), but of the full stop after "loyalty" (102), to the comma after "heere" (104), such colon and full stop being in due gradation. "This object" (102) is governed by "Had I" (99), and the speech down to "heere" (104) constitutes the first part of a lengthy protasis, which extends to "Tallow" (110). So much for the construction of the speech. "Fiering" in view of the expression, "the hourelly shot Of angry eyes" (i. 89-90: see also V. v. 395) admits of a graphic defence, "mine eye, Fiering" (103-4) being resolved into "the eye of me that fire," and is balanced by "then by peeping in an eye" (108) quite as well as the Second Folio reading ("Fixing") is. The correspondence of the details of the first and second parts of the extended protasis should not be overlooked. Another possibility would be to understand "Fiering it" to be equivalent to "that takes fire" (cf. quotation from 'Patient Grissil' in note on III. ii. 7-9, and Abbott 226). We may describe "Base and illustrious" as an instance of adjectival Hendiadys (see Schmidt under "And") not without a flavour of Oxymoron. The expression signifies the conjunction of baseness and lustre, and is infinitely more forcible than any alteration that would merely couple the ideas

of baseness and lack of lustre. We have "illustrious" in the sense of "having lustre" in "The buttons were illustrious and resplendent diamonds" ('Patient Grissil' III. ii. p. 41. *Shak. Soc.*). For colon after "Tallow" (110) see Rule X.

116. For commas after "Conscience" and "tongue" see Rule III or IV.

125. "boyl'd": "come out of the powdering tub" (Schmidt). We may, however, regard the word as formed from "boyle", which is the first meaning Cooper, in his Thesaurus, gives for the latin *Ulcus*.

129-132. "How should I be reveng'd?" Nothing is admissible in such a case but endurance: see 1 Corinthians xiii. 4, 7. Imogen's readiness later to accept Jachimo's amends, while it is governed by Posthumus' letter (22-5), may also be illustrated from the same chapter of St. Paul.

132-9. "Should he make me live like Diana's Priest" &c. Jachimo has quite misunderstood Imogen's musing question, which implied the very abnegation of all idea of revenge, and points out a way to revenge ready to her hand. He asks "Ought it to be a consequence of Posthumus' gross infidelity, that I, your devoted worshipper, should be restricted to a life of celibacy owing to my constancy to you?" The note of interrogation is frequently not used in the Folio where a sentence is in interrogative form.

150-3. For the construction of "A saucy Stranger &c." see Abbott 354, and compare "I could wish, and so it is to be wished of every honest subject, that *Amasis* lawe were received, who ordained that every man at the yeares end should give an account to the Magistrate how hee lived, and he that did not so, or could not make an account of an honest life to be put to death as a fellow, without favor or pardon" (Epistle Dedicatorie to 'Greene's Ghost Haunting Conie-catchers,' Hunterian Club Edition).

159. "Her assur'd credit". In 73 we have the same accentuation for "assur'd."

160-1. "that ever Country call'd his": i.e., "that ever called Country his", "that had a Country to call his own". There is an allusion to Posthumus' banishment, and "the worthiest Sir" means "the Sir more worthy than any other Sir".

169. "a defended God": corrected by the Second Folio, ("descended"). The same misprint occurs in 'Timon of Athens' V. iv. 55 ("Defend and open your uncharged Ports").

176. "you know" is treated as an interposition (Rule I.).

182. For colon after "concernes" see Rule XI : and for the meaning, the School Ingleby.

191. "curious" seems to be here equivalent to "anxious". For absence of comma after "strange" apply Rule XIV.

ACT II.

SCENE i.

68-72. "Then that horrid Act Of the divorce, heel'd make the Heavens hold firme The walls of thy deere Honour." There is a peculiar horror about a divorce not desired by either of the two parties immediately concerned but contrived that a third party may marry the woman against her will. Divorces were under the jurisdiction of the Spiritual Courts, and were only allowed within certain clearly defined limits. The "Act" is here the judicial Act; as we might say "the Decree". In modern style the comma after "divorce" would be represented by a note of exclamation, and is to be explained by Rule V. We may paraphrase as follows:—"And to crown all there's the horrible Decree of Divorce for which there is no cause among those that the Heavens allow on account of human infirmity, but which is in this case to be obtained merely for the gratification of the hateful wooer! Why such sacrilege on his part guarantees the interposition of the Heavens to protect thee from his threatened assault." The speaker then proceeds to bid Imogen, since the Heavens are on her side, not to allow herself to become distraught, and all will ultimately be well. "That Temple thy faire mind" is enclosed within "The walls of thy deere Honour".

SCENE ii.

7. For italicised colon after "call me" see Rule XIII.

17-18. "Rubies unparagon'd, How deerely they doo't": cf. "But who those ruddie lips can misse, Which blessed still themselves doe kisse? Rubies, Cherries, and Roses new, In worth, in taste, in perfect hew" ('Arcadia' p. 139 of what I take to be the 1613 edition).

20. Though it is likely enough that the full stop after "lids" should have been a comma, it may perhaps serve the function of a dash, Jachimo speaking musingly.

22-3. The "White" and the "Azure" about the lids are as if were laced together by the fine ribbony veins.

36. For colon after "within" see Rule XI.

46. "When *Philomele* gave up". The thought of this pathetic story of helpless innocence makes even Jachimo shrink.

48-9. "Swift, swift, you Dragons of the night, that dawning May beare the Ravens eye". The Raven here is clearly the Night-raven: hence the usual modern reading "bare" is singularly out of place. Why did not Theobald conjecture "bar", which would be written "barre" (or even "beare", if Bullen, in Marston's 'Sophonisba' III. i. 26. 208, and V. iii. 35, and Churton Collins, in Lord Herbert of Cherbury's 'The Idea' 7, be right in reading "bar" for "beare")? We might then have had a really neat allusion to the *membrana nictitans*, though the sense might shift well enough without it. Compare "The Night raven or Crowe is of the same manner of life that the Owle is, for that she onely commeth abrode in the darke night fleeing the daylighte and Sunne" (Maplet's 'A Greene Forest', *Cent. Dict.*): "this bird hight Noctua; by night she may see, and when shining of the sun cometh, her sight is dim" (quoted by Seager from Bartholomew): "That (Veritie) astonisheth him (Man) with the lightning, and beats him downe with the thunder thereof, as the bright beames of the sunne, the weake eie of the owle" (Lennard's Translation of Charron's 'Of Wisdome' p. 129). I am indebted to a friend for another interpretation of the original text, which has the advantage of dispensing with any suspicion of alteration therein. According to this, Jachimo calls upon the Dragons of the night so to accelerate their flight that dawning may for once undergo or endure the Night-raven's eye, which it usually avoids by its gradual approach. There is a further possibility that in "beare" we may have the word "bier" ("beere" IV. ii. 22) used as a verb and that by "the Ravens eye" Jachimo may mean his own, boding ill luck to Imogen. His thought would then be "Let it be dawning that carries the Raven's eye into its seclusion as of the grave"; and slipping into the "Trunke" which sufficiently resembles a coffin, he would imagine himself as dead, Imogen appearing as an Angel, and the darkness of the "Trunke" as Hell; the line of thought possibly being suggested by a sentence in the relative story in 'Westward for Smelts' ("happy had shee beene had his bed proved his grave"), if that budget of tales were current at the time of the composition of this Play. Such an interpretation will however probably be regarded as too fanciful, if not grotesque. It may be observed that Spenser uses the word "Lodge" of "night-ravenes" ('Shepheards Calendar', *June*, 23). Again, "beare" may possibly have here the sense of "remove": cf. 'John' xii. 6. Or we might take the text simply to mean "that by your flight may bring dawning to the Raven's eye". Assuredly there is no dearth of choice.

SCENE iii.

22-30. The Folio prints this song as seven lines: there is no pause after "begin" (26). In 'Menaphon' (Arber, p. 59) Agenor moralises on the "amors" of the Marigold "to *Apollo*; to whose motions reducing the methode of her springing, she waketh and sleepeth, openeth and shutteth her golden leaves, as he riseth and setteth". So in Sylvester's Du Bartas 'Seventh Day of the First Week' "the secret Sympathy" "Betwixt the bright Sun and the Marigold" is adverted to.

31-2. "consider". This word may well be used here in relation to a *quid pro quo* (cf. the legal use of the word "consideration"): see passages quoted by Schmidt; also "and therefore you must consider me as I may make benefit of my place" (Jonson's 'Every Man in his Humour' IV. ix. 35). We may also compare a modern use of the word "remember".

33. Similarity of pronunciation probably accounts for "vice" being printed "voyce".

35. "amed". Here the abbreviation mark for "n" has been neglected: see on 124 *infra*, and 'Measure, for Measure' II. i. 39 where I have ventured to conjecture "brakes of Iron" for "brakes of Ice". So also in 'Lear' I. ii. 167 we should undoubtedly read "Consorts" for "Cohorts" (as Craig suggests), "h" and non-final "s" being at times scarce distinguishable in manuscript: there is no need, however, to interfere with "dissipation".

52. "solicity". It is just possible that Shakespeare wrote "solicity", being misled by the spelling "solicite", or the printer may have been similarly misled. Compare the spelling of the word we should now write "adversities" in "the hye god that often approveth them that he loveth sending them some advercites first" ('Knight of the Swanne', Pickering's Reprint, p. 10).

64-5. I take "his goodnesse fore-spent on us" to be in the dative case after "extend", which is practically equivalent to "give": in which case "towards himself" will be merely "in our bearing towards himself".

74. "false themselves": cf. "I thought it sacriledge to wrong my desires, and the basest fortune to inhanche my fortune by falsing my loves to a woman" ('Menaphon', Arber, p. 42).

102-3. "one of your great knowing Should learne (being taught) forbearance": *i.e.*, "one of your high condition—one who mixes with the great as you do—has no excuse for not having learnt—for from the nature of the case you must have been taught—that forbearance which

is an essential of politeness." For "knowing" cf. I. iv. 31 : and for "Should learne" cf. 'Tempest' II. ii. 71 ("where the divell should he learne our language?"). Cloten misunderstands Imogen to mean merely that she wishes him to withdraw, in accordance with a frequent signification of the word "forbear" (I. i. 68).

105. "Fooles are not mad Folkes". That Imogen herself means "though you may think me a Fool, you have no right to class me, a Princess, with Bedlamites," is, I think, clenched by the initial capital ("Folkes"). She has over-heard Cloten's mention of "this foolish Imogen" (9). He, of course, has no idea of this, and takes her to mean "I had rather be mad than a Fool like you."

115. For omission of "as" after "so" see Abbott 281 : for comma after "selfe" see Rule V.

124. "selfe-figur'd". The possible neglect of the abbreviation for "n" (35), and the similarity of "e" to "u" as sometimes written, backed by the parallels quoted by Theobald, fairly entitle "selfe-finger'd" to mention as an alternative reading.

126. The comma after "and must not" emphasises the negative (Rule IV.), and on the principle adverted to in Rule VI., what would ordinarily be a comma after "of it" in the next line is raised to a semi-colon. Those who alter "foyle" to "soil" overlook what is a frequent characteristic of Shakespeare's diction. In Cloten's eye, Posthumus would be a foil that would defeat, rather than set off, the lustre of the Crown.

128-9. "A Hilding for a Livorie, a Squire's Cloth, A Pantler". Booth's and Craig's Reprints place a full stop between "A" and "Pantler", which does not appear in the Reduced Facsimile, and is, of course, indefensible, unless, indeed, it can be regarded as representing a dash. According to "A Breviate touching the Order and Governmente of a Nobleman's House, &c" (1605) the Yeoman of the Pantrie is "to carrie the salte with the carvinge knife, clensinge kni'e, and forcke, and them to place upon the table in dewe order, with the breade at the salte, and then to cover the breade, with a fynne square clouth of cambricke, called a coverpaine (which is to be taken of, the meate beinge placede on the table, and the lorde sett) by the carver and deliverede to the pantler". We may remember, too, that in the Prologue to the Canterbury Tales it is the "Squyer" who "carf biforn his fader at the table". "a Squires cloth" may, then, be the "coverpaine" which was taken off the bread and handed to the pantler by the carver.

133. On the whole I think the Second Folio change of the full stop after "Envie" to a comma may be adopted, since the sentence

clearly requires "to be stil'd" to be taken with "dignified enough" (132). The mistake may have arisen from "I" being accidentally substituted for "i". It is, however, just possible that we have here an instance of a full stop being subordinate to a comma, though not such a rational one as in I. vi. 102.

135. "and hated": *i.e.*, "and wert (*i.e.*, would'st be) hated"; "hated", &c., being in coordination with and explanation of "dignified enough Even to the point of Envie" (132-3): see Rule XI.

139. For semi-colon after "body" see Rule II.

142. "His Garments?" The Plural should be maintained, "His mean'st Garment" (138) implying "Garments". The gradation from "His Garments?" here to "His Garment?" (144), and ultimately to "His meanest Garment?" (155), is very characteristic of the peculiar working of Cloten's mind.

158. "She's my good Lady": cf. 'Tempest' I. ii. 179 ("Now my deere Lady"): also 'Arcadia' p. 67 ("You need not doubt (answered *Zelmane*) but that I will be your good mistresse"). Imogen means "in regarding me as mad, she will really assist my cause".

SCENE iv.

6. "these fear'd hope (s)": see on I. iv. 96. The plural is important, for Posthumus has just said that he has no fear for the preservation of Imogen's honour. "fear'd hopes" must then mean "hopes as to the fruition of which you are apprehensive". Posthumus' thought is "These hopes of mine are not sufficient to allay your apprehension; for you know not Imogen's purity, and you would wish more activity in the direction of winning the king than the mere abiding the change of Time involves: yet I should still indulge in them, if it were only that their fruition would enable me to repay your kindness." "Quake" (5) is, I think, nothing more than shiver: cf. 'Lucrece' 1556 ("Simon in his fire doth quake with cold").

24. "(Now wing-led with their courages)". "wing-led" is a magnificent image derived from the *acies sinuata*—a disposition under which the wings of an army opened the attack (see Clement Edmondes' 'Observations on Cæsar's Commentaries' I. 19). For "courages" cf. "which great and haughtie courages have often attempted" (Smith's 'The Commonwealth of England' I. v.; and for "courage" (22) and "courages" in close connection cf. "He must consider with whom he is to fight not with the strongest men, but the strongest and stoutest courages. Now there is not any thing that giveth more heart and courage, than necessitie, an enemy in-

vincible" (Lennard's Charron's 'Of wisdom' p. 398). In the present passage the metaphor ("wing-led") makes the plural ("courage") very appropriate: and there may also be a suggestion that discipline has, as it were, doubled in effect the courage of the Britons.

25-6. The initial capitals in "Approvers" and "People" are noteworthy, the suggestion being that the "Approvers" (*Romanus Populus*) would be found to be not the only "People" that counted. For "Approvers" cf. extract from 'Knight of the Swanee' given in note on iii. 52.

37. This speech is—as has been pointed out—wrongly attributed to Posthumus in the Folio, and must be allotted to Philario: Posthumus is evidently glancing through the letters.

47-8. The second Folio corrects "note" to "not". For comma after "losse" see Rule VII.

59-60. For semi-colon after "Honour" see Rule II. For omission of final "s" in "leave" see on I. iv. 96.

72-4. "A peece of Worke So bravely done, so rich, that it did strive In Workmanship, and Value". This, doubtless, contains a reflection of Ovid's "materiem superabat opus" *Metamorph.* II. 5: cf. also "The waves surging with froth and foam, intermingled in place, with whales, whirlpools, sturgeons, tunneys, conches, and weaks, all engraven by exquisite device and skill, so as I may think this not much inferior unto *Phoebus*' gates which *Ovid* says, and peradventure a pattern to this, that Vulcan himself did cut: whereas such was the excellency of art, that the work in value surmounted the stuff, and yet were the gates all of clean massy silver" (Laneham's 'Kenilworth Entertainment,' *Merridew*, p. 76). "rich" and "value", then, have reference to the material. The quotation from Laneham also illustrates "Cutter" (83).

76. I regard the sentence as terminating with "Since the true life on't was", since it was that fact that would be most calculated to arouse wonder. As a dash naturally arouses curiosity, I would suggest that Jachimo, if he had not been interrupted by Posthumus, would have proceeded with describing "the Chimney-peece" (81), and that the minute detail that the Chimney was South the Chamber (80-1) is inserted as an after-thought in order to increase the particularity of the description, when Jachimo finds Posthumus is not sufficiently impressed by his relation—it is just such a detail as might be calculated to indicate personal observation at first hand.

78. "or by some other" is a self-correction by Posthumus, as he realises the unlikelihood of himself having given the information to Jachimo.

83-5. "to report themselves": *i.e.*, to report themselves by speech. "Chimney-peece"—we are told in the Builders' Dictionary (1734)—"is a Composition of certain Mouldings of Wood or Stone, standing on the Foreside of the Jaumbs and coming over the Mantletree". The "Cutter" surpassed "Nature" in that without conferring "Motion" (in the mental sense) and "Breath"—the essentials of intelligible speech—as "Nature" does, he yet produced a like effect.

91. The "Brands" were so held as to give the appearance of a natural equilibrium.

107-8. For the "Basiliske", Sir Thomas Browne's 'Pseudodoxia Epidemica' (1646) III. vii. may be not unprofitably consulted.

III. "to where they are made" cf. use of "where" in I. v. 48.

116. "her women". I would with S. Walker read "her woman" ("a" misprinted "e") regarding the words as an interpolation under Rule I.

127. "Cognisance is in the Common Law sometimes taken for an acknowledgement of a Fine, or confession of a thing done as 'Cognoscens latro'" (Minsheu).

135. "(Worthy her pressing)". There is really no need to alter "her" to "the" with modern Editors, since "pressing" may be an instance of the use of "the gerund in a passive sense" (See Schmidt's 'Grammatical Observations' 5) which would give much the same meaning. It is also not impossible that "her" may refer to the "Mole", and that the diction which would be applicable to the animal is appropriated to the mark. Such an interpretation seems supported by the word "Lodging". "her pressing" would then be what presses upon the Mole, that is, "Imogen's breast". Sylvester makes the animal feminine: "Even as the soft, blinde, mine-inventing moule, In velvet robes under the earth doth roule, Refusing light, and little ayre receives, And hunting worms her moving hillocks heaves".

151-2. "pervert the present wrath He hath against himselfe". Posthumus' wrath is not "against himselfe" in the ordinary sense but against Imogen. We must, therefore, either take "against himselfe" as equivalent to "contrary to his better nature" or "irrationally" (cf. "our owne profession, who having called an eating ulcer by the name of a Wolfe, common apprehension conceives a reality therein, and against our selves ocular affirmations are pretended to

confirm it"—'Pseudodoxia Epidemica' IV. x.; also "but herein I must say, you deale contrarie to your selfe"—'Arcadia' p. 46; and we may co-relate "like my selfe" in 'Lear' I. iv. 180): or construe the phrase in close connection with "pervert"—"we must influence the wrath which is now his servant to desert his service". The former alternative seems to me the more natural.

SCENE V.

One may wonder why Modern Editors give Posthumus a change of scene for his soliloquy. What seems to have happened is that Posthumus, unobserved by the others, entered at another part of the stage as they retired, so that there was no interval of vacancy. The soliloquy, too, savours of a preachment to the audience, rather than constitutes an integral portion of the play, and when the preacher is one of the characters taking part in the action Shakespeare saw no necessity to sever the sermon from the scene which suggests it: cf. 'Measure, for Measure' III. ii. 283-304.

14. "This yellow *Fachimo*". As a matter of colour, the epithet is most effective in contrast to "Rosie" (11) and the whiteness of "un-Sunn'd Snow" (13).

16. "a I armen on". Let who will, be satisfied with Theobald's ludicrous support of "a German one" (Rowe's conjecture). There can be little doubt that Shakespeare wrote either "alarum'd on", or "alarum on" (*i.e.*, "on alarum"), the sense being practically the same in either case, whether "roused to the encounter" or "at the first surprise".

27. "All Faults that name, nay, that Hell knowes"; *i.e.*, "not only notorious Faults, but secret ones as well."

ACT III.

SCENE i.

29. Though, having regard to the fact that the two words might be written so as sufficiently to resemble one the other, "Oakes" is probably a misprint for "Rockes", it is at least curious that Sylvester should describe Albion as "Fenc't from the World (as better-worth than That) with triple Wall (of Water, Wood, and Brass) Which never Stranger yet had power to pass" ('The Colonies').

36. For comma after "Cæsars" see Rule V.

40-1. For comma after "among us" see Rule VIII; for that after "Cassibulan" see Rule V.

54. "we do" : *i.e.*, "we do shake it off", the comma after "be" being an example of Rule V.

55. For "Mulmutius" cf. Spensers 'Faerie Queene' II. x. 37-9, as well as Hollynshed, the details of Shakespeare's indebtedness to whom in this play have been admirably grouped by Boswell-Stone.

72-3. "Which he, to seeke of me againe, perforce, Behoooves me keepe at utterance". "Behoooves" is here a personal verb : "which he in seeking it of me again makes it imperatively incumbent on me to keep occupied". We have surely here some reminiscence of the parable of "the pieces", "at utterance" is probably an instance of double meaning: even Ingleby, with all his positiveness, allows for such double meaning in his paraphrase.

87. As "Remaine" is held to be uncommon, I may refer to the 'Breviate, &c.' (quoted on II. iii. 128-9) under the head of 'The Yeoman of the Pantrie,' who is "to enter the dailie chardge what is spennte, at the weekes ende, into the leager booke, with the remaine in like sorte": but see on I. iv. 96. For comma see Rule IX.

SCENE ii,

2. "*Leonatus*". This is the only occasion on which Pisanio employs "the Sur-addition". It may be gathered that it was the more familiar name, as between Posthumus and Imogen, from the signature of the letter in I. vi., when no doubt of Imogen had arisen in Posthumus' mind, and from Imogen's "my Lord *Leonatus*" a little later in the present scene (26): and it may also be noticed that Imogen after she has realised Posthumus' estrangement only uses it in pathetic reference to that estrangement (iv. 83, vi. 88). The letter in some scene is signed "*Leonatus Posthumus*"—a signature which cannot be so warm as the previous "*Leonatus*" and, likely enough, intended as an unconscious indication of a change that Posthumus is unable entirely to suppress, though Imogen in her eagerness for reunion fails to notice it. The name "*Leonatus*" is here very appropriately used by Pisanio: for they must be Monsters indeed who can by their slanders bring it about that Imogen is thought ill of by her *Leonatus*, and, at the same time, the name, as equivalent to "*Lion-born*", suggests that impulsiveness of nature upon which Pisanio forthwith proceeds to comment. For italicised colon see Rule XIII.

7-9. "She's punish'd for her Truth; and undergoes More Goddess-like, then Wife-like; such Assaults As would take in some Vertue". We may compare "men's eyes do now-a-days Quickly take fire at the least spark of beauty; And if those flames be quench'd by

chaste disdain, Then their envenom'd tongues, alack! do strike, To wound her fame whose beauty they did like" ('Patient Grissil' I. i. *Shak. Soc.* p. 6). For semi-colon after "Wife-like" see Rule II.

10. For Comma after "to her" see Rule I. or Rule IX.

12. Commas having been employed after "Love" and "Truth", in order to show that the relative clause after "Vowes" applies to all three, what would otherwise have been a comma is raised to a semi-colon.

17-9. "Doo't: The Letter. *That I have sent her, by her owne command, Shall give thee opportunitie*". "Doo't" is in apposition to "this Fact". Pisanio then notices the letter for Imogen, and in the italicised words gives what appear to him to be the drift of what Posthumus writes to him with regard to it. For full stop after "letter" see on II. ii. 20. Since we have Posthumus' letter to Pisanio given later (iv. 21-33), we know that Pisanio is not quoting its exact words. We may also, if we prefer, take "Doo't" as governed by "should" (16) the note of interrogation being omitted after the second of two coordinate questions (cf. IV. ii. 77, 203-6: and see on I. vi. 135).

21. "Fœdarie". The spelling is noticeable and should have prevented Modern Editors from printing "feodary", which is quite a different word, and utterly inappropriate to the context.

30-5. For comma after "contain'd" see Rule IX. The punctuation of the passage seems to me to have been somewhat misrepresented in all the modern editions with which I am acquainted. From "Let" (32) to "Love" (34) is in parenthesis; and "of his content, All but in that" (34-5) is a repitition in another form of "of his content: yet not That we two are asunder" (31-2), "that" (35) having the same reference, as it has in "let that grieve him". We may expect to find a parenthesis opened and closed by the same kind of stop (cf. I. vi. 47-9, 96-8). This passage furnishes corroboration of the principle whereby what we regard as a stop of higher value may be subordinate to one of lower.

38. "Forfeytours". Ingleby gives "forfeitures" as the First Folio reading: but this is not borne out by either Booth's Reprint, or the Reduced Facsimile, or Craig's Reprint.

40-3. "*Justice, and your Fathers wrath (should he take me in his Dominion) could not be so cruell to me, as you: (oh the deereſt of Creatures) would even renew me with your eyes*". The subject of "would even renew me" is "Justice, and your Fathers wrath"; and "with your eyes" is equivalent to "if accompanied with the sight of your eyes". This is the only interpretation of the text as it stands

that gives adequate force to "even". Imogen has the opportunity of being more cruel to Posthumus than the Law or her Father's wrath by not meeting him at Milford, for the harm they could do him would not count if at the same time he could see Imogen again—that is the impression Posthumus intends to convey. Ingleby saw the meaning so far as "as you" but marred all by changing the colon after "as you" to a comma and suggesting that "who" was to be understood before "would". Had he remained faithful to the Folio text of the opening lines of this play (I. i. 1-3), he might have there found a parallel instance of this use of the colon, which is not infrequent (Rule XI).

46-8. "remaines loyall to his Vow": cf. I. i. 95-6 ("I will remaine The loyall'st husband, that did ere plight troth"). "your encreasing in Love": *i.e.*, your advancement, or prosperity in Love: and may be taken either as governed by "to" or as a second object to "wishes" (46).

55. "bate": see 'Diary of Master William Silence' pp. 150-1 ("The eyess may be set abroad to weather unhooded at any time of day, but a haggard should always be hooded, to prevent her from 'bating' and continually striving to be gone").

56. For italicised colon after "like me" see Rule XIII.

57. For the comma after the first "beyond" see Rule IV, and cf. "to joyne like, likes" in 'All's Well, that Ends Well' I. i. 242, and my note thereon. For "thicke" see Schmidt (5). Compare 'Greenes Ghost haunting Conie-catchers' p. 14, "whereby the covetous person is cheated fortie or fiftie pounds thick at one clap".

65. "ger": an easy misprint for "get": as is "store" for "score" (69).

72. There is an inverted italicised colon after "slow" in Booth's Reprint, and the Reduced Facsimile: Craig's Reprint gives an ordinary colon (Rule XIII).

79-83. Understand "neither" before "before me" (79): for comma after the first "heere" (79) see Rule V: and for semi-colon after the second "heere" see on I. i. 8 and apply Rule X. Imogen means "I see neither in front of me, nor where I am. My present situation and the Future are alike for me full of impenetrable fog. Consideration is therefore out of the question. My only chance of escape from this gloom lies in the direction of Milford. For Milford I must make at all costs". Regard for the punctuation settles, I hope, the interpretation of this passage once for all—and that, too, without impeachment of the Folio text.

SCENE iii.

2-7. "Sleepe Boyes" : in accordance with Hanmer's admirable conjecture, and having regard to the fact that "lee" might be written as to be scarce distinguishable from "too", and to the context, I have no hesitation in taking "Sleepe" to be a misprint for "Stoope". The following extracts from Henry Smith's sermon 'A Disswasion from Pride, and an Exhortation to Humilitie' are not, I think, without interest :—"his (*i.e.*, God's) Majestie would not have her (*i.e.*, pride's) favourites come to his Court, unless they hold downe their Mace, stoope when they enter. But if you can get in with Humilitie, and weare the colours of lowlinesse, then you may goe boldly, and stand in the kings sight, and step to his chamber of presence, and put up your petitions, and come to honour": "they which will be strouters shall not want flatterers which will say . . . that it becomes them well to jet in their going": "then the rich Glutton jetted in purple every day, but now the poore unthrift jettes as braves as the Glutton"; and "As the way to heaven is narrow, Mat. 12, 13, so the gate is low, and he had need to stoope which entreth in at it". The same sermon contains more than one mention of Giants.

12. "like a Crow" : cf. "As little as a Crow" (I. iii. 15).

15. "Of Courts, of Princes; of the Tricks in Warre". The comma after "Courts" is an emphasis comma (Rule IV.). Belarius certainly would not speak in disparagement of Princes generally to those who might one day be acknowledged as such: the object of his animadversions must then have been the Courts of Princes, and not Princes themselves. We may compare Epimundus' advice to Estiliconus as to the bringing up of Archadius and Honorius, the youthful sons of Theodose "not as yet rype, nor able to governe their Realmes" which will be found in 'The Diall of Princes' (I. xlv. fo. 72, v. of First Edition), which contains certain counsels of perfection as to those who ought not to have familiarity "in the courtes of princes"—which expression occurs at the commencement of several successive paragraphs. "the Tricks in Warre" will doubtless include such matters as are mentioned in the preamble to "the Ordenances and Statutes" of Henry VIII. relating to the Band of Gentlemen Pensioners from which the following is extracted :—"Forasmoche as the King our Sovraine Lorde, of his greatt noblenesse, wisdom, and prudence, considreth that in this his reame of England be many yong Gentlemen of noble Blod, whiche have non exercise in the Feate of Armes, in handling and renyng the spere and other faits of Werre on horsbacke like as in other Reames and Cuntreys be dayley practised and used, to the greate honor and laude of them that so dothe, his

Highnes hath ordeyned and appointed to have a Retynue dailly of certayne Speres called Men of Armes, to be chosen of Gentlemen that be comen and extracte of noble Blod, to thentent that they shall exercise the said Feate of Armes, and be the more mete and able to serve theire Prince, as well in tyme of Werre as otherwise, and to have good wages to leve upon accordingly" (Thiselton's 'Regia Insignia', 1819, pp. 5-6).

16-7. "This Service, is not Service; so being done, But being so allowed". That is, following the suggestion of the preceding note, "This attendance at Court, and ornamental drill is not actual, but merely conventional service". The comma after the first "Service" marks emphasis (Rule IV.): for the semi-colon after the second "Service" see Rule XI. It may be remarked that "Service" is altogether inappropriate to "Princes", but in every respect appropriate to the 'Courts, of Princes'.

22. "Nobler then attending for a checke". There seems here to be a further allusion to the Band of Gentlemen Pensioners, one of whose officials was called "the Clarcke of the Check". The "check" is a fine or stoppage of so many days' pay as the case may be for default by the Pensioner in the due performance of his services (see 'Regia Insignia' *passim*). The word may also have been used for the roll in which attendances and defaults were recorded. We may perhaps compare "Check'd like a bondman, all his faults observ'd, Set in note-booke, learn'd, and con'd by roate To cast into my Teeth" ('Julius Caesar' IV. iii. 96). Since "Babe" (23) and "Silke" (24) are both capitalised, I surmise that we should read "Checke".

23. "Richer, then doing nothing for a Babe". Those who are busied with attendance at Court are so occupied with their un-serviceable services that they—as well as those whom they serve—have no time for the duties that Nature has imposed upon parents: children are committed to foster parents, so that their real parents may not be bothered with them. With such neglect Belarius would contrast the care which he and Euriphile have bestowed upon the bringing up of Guiderius and Arviragus, counting himself and his reputed sons richer in the harvest reaped therefrom, than the courtiers and their children are in the harvest reaped from the courtiers' aforesaid neglect. To go further, it was probably some such neglect in the case of Guiderius and Arviragus that rendered their theft possible: so Belarius towards the end of the Play demands to be paid for the nursing of Cymbeline's sons (V. v. 323). Such I take to be the primary meaning of this line. Another meaning may possibly be suggested by Sophonirus' first speech in 'The Second

Maiden's Tragedy'. (It may be observed in passing that the last mentioned Play has a character named "Bellarius").

25. "Such gaine" I take to be equivalent to "Let such a one gain": see Abbott 364-5. We might, however, explain "gaine" as a misprint for "gaines": see on I. iv. 96.

28. "nor knowes not": see on I. iv. 96.

31. For the full stop after "knowne" compare that after "loyalty" in I. vi. 102. It is really a guide to the elocution, showing that the construction is "(Haply this life is) well corresponding," &c, and that "Well corresponding" is not in agreement with "a sharper", just as in I. vi. 102 it shows that the construction is "Had I this object" and not "Had I this object to bathe my lips upon".

33-5. The colon after "Ignorance" should, I think, be referred to Rule XII. There is no necessity to change "or" to "of" as suggested by Vaughan. A stream of images rapidly passes through Guiderius' mind, and the likeness of his and his brother's life to a Debtor who must keep within the Rule is more appropriate than the comparison with "a Prison", while "A Cell of Ignorance" owes its primacy to the fact that it furnishes an idea which pervades all the succeeding images.

57. The comma after "report" is due to emphasis in contrast with "bodie" (56): see Rule IV.

63. For colon after "hangings" see Rule X. and on I. i. 8.

82-4. "They thinke they are mine, And though train'd up thus meanelly I' th' Cave, whereon the Bowe their thoughts do hit, The Roofes of Palaces". The initial capital in "Bowe" suggests that the "Bowe" meant is what they think to be "The Roofes of Palaces"; had "Bowe" been a verb we should have expected to find "hit" similarly capitalised. The "Bowe" may either be the vaulted ceiling of the Cave or the arch over its entrance; with possibly a suggestion of some part of the Architecture of a Bird-cage, for I think Arviragus' mention of "the prison'd Bird" (43) is still lingering in Belarius' mind, and that he has in view to some extent the captive bird beating against its cage. There is still a slight difficulty with regard to the construction of "whereon". This might be got over—too cheaply, it seems to me—by reading "the Bowe whereon their thoughts do hit": I would rather adhere to the Folio order, and explain "whereon" as being used to avoid the repetition of mention of the Cave in consequence of the interposition of "though train'd up thus meanelly I' th' Cave", without which interposition we might have had the text running "And the Cave's Bowe their thoughts do

hit". The Cave's "Bowe" they take to be "The Roofes of Palaces" and fret to find it is nothing of the sort. I understand the relative between "Bowe" and "their" (83).

105. "And every day do honor to her grave" is addressed by Belarius to himself and not to Euriphile.

SCENE iv.

26. For comma after "part" see Rule III.

51-2. "Some Jay of Italy (whose mother was her painting) hath betraid him". The Jay itself is no sham, for all its showy plumage: the Jay of Italy is an egregious fraud—the daughter of her pigmentary adornments, to which she owes her existence such as it is, and without which she would not count. But it is not unlikely that there is a concurrent allusion to the "mother" of fluids. Minshew explains: "the Mother or lees of wine, so called, because it nourisheth and preserveth the wine as a mother". We might then interpret "Whose quality depended on her paint". There may also be a connection between the "mother" and the colour of the liquid of which it may have been regarded as the source.

61. "*Sinons* weeping" is described in 'Lucrece' 1548-61.

95. "A straine of Rarenesse": *i.e.*, "a characteristic of high breed": cf. IV. ii. 24-5.

104. "Ile wake mine eye-balles first": *i.e.*, "mine eyeballs shall sooner have no rest". It has been suggested to me that we might interpret "May mine eye balls perish first", "wake" having reference to funeral celebrations. On the whole, however, I think Staunton's line is correct, and that the metaphor is from the taming of hawks by depriving them of sleep. Shakespeare undoubtedly uses the word "watch" in this sense (see Staunton's note, and 'The Diary of Master William Silence' p. 149); and Sir John Maundeville uses "wake" in a somewhat similar connection ("And who that will wake that Sparhawk 7 dayes and 7 nyghtes, with outen Companye and with outen Sleep, that faire Lady schal zeven him, whan he hathe don, the first Wyssche that he wil wyssche of erthely things": quoted in Century Dictionary).

134-5. "no more adoe With that harsh, noble, simple nothing". We must not forget that Shakespeare once wrote a play entitled 'Much Adoe about Nothing'. Does not the coexistence of harshness such as might be expected from those of no class, reduce to nonentity the existent advantage of noble birth? For the idea expressed by the juxta-position of "harsh" and "noble" compare

II. iii. 162-3: "simple" seems naturally suggested by way of contrast to "noble".

138. "Where then?" is equivalent to "I care not where".

148. For comma after "t'appeare it selfe" see Rule I.

149-50. "you should tread a course Pretty, and full of view". "tread a course" suggests an equestrian allusion, and for "Pretty" we may therefore compare "and for a need, to ride pretty and well" ('Patient Grissil' II. i. *Shak. Soc.* p. 19). "full of view" can, having regard to "t'appeare it selfe" (148) only be equivalent to "for all to see", whencesoever the metaphor be drawn: it is the opposite of "viewless". I have no doubt that the source of the metaphor running through the passage is to be found in the tournament, in which the combatants wore armour which so far disguised them that they could only be recognised by the devices they bore, and which was to protect that which could not be uncovered without "selfe-danger", while they performed the "courses" (see 'Arcadia' p. 62) in full view of the spectators. Nor is it unknown in the annals of Chivalry that a knight should take advantage of such armour to conceal his identity. It may be observed, by the way, that the following words of Musidorus to Pyrocles on the latter's assumption of the Amazonian garb strongly confirm the Folio text "weare a minde" (146):—"to take this womanish habite (without you frame your behaviour accordingly) is wholly vaine: your behaviour can never come kindly from you, but as the mind is proportioned unto it" ('Arcadia', p. 44).

160. "it pretty selfe": see Schmidt for instances of "it" for "its" in Shakespeare. Lennard's translation of Charron's 'Of Wisdom' simply swarms with this idiom.

170-1. "First, make your selfe but like one, Fore-thinking this". "Fore-thinking" is here, I believe, the word that is perhaps more correctly spelt "for-thinking". "this" either sums up the femininities, upon which Pisanio has enlarged in his last speech, or as he speaks he may actually point to Imogen's dress. Imogen is no longer to cherish these foibles in her mind. She is to repent them, or perhaps even the word will bear the meaning of renouncing or forsaking. Compare "He shal forthenke his fair semblaunt" ('The Romaunt of the Rose', Skeat's Chaucer, 3957): also "Then gan he thinke, perforce with sword and targe Her forth to fetch, and Proteus to constraine: But soone he gan such folly to forethinke againe" (Spenser's 'Faerie Queene', 1612, IV. xii. 14): and "The Duke hearing that they would not accept the conditions, did forthink what he had done" (Spotswood's 'History of The Church of Scotland', 1655, p. 229).

173. "Would you" is optative.

177-8. "which will make him know, If that his head have care in Musicke". Nothing could be more persuasive than Imogen's musical voice. Compare "Thou mov'st no lesse with thy complaining, then Thy Maister in bleeding" (IV. ii. 375-6: also IV. ii. 48, V. v. 239).

180. For colon after "abroad" see Rule XI.

185. For comma after "attempt" see Rule III.

SCENE V.

9. "your Grace, and you": *i.e.*, I think, "you as Queen, and as friend".

32. For "looke" see on I. iv. 96.

40. "words are stroke ;,". For "stroke" see on I. iv. 96, and for the punctuation see on I. iv. 105. For the idea of "strokes" cf. iv. 116-7 ("mine care Therein false strooke can take no greater wound"); and 'Arcadia' p. 108 ("he began with a wilde Methode to runne over all the art of husbandrie: especially imploying his tongue about well dunging of a field: while poore *Zelmae* yeelded her eares to those tedious strokes").

44. "th' lowd of noise". For "lowd", see Abbott 5. Vaughan quotes from Holland's *Plinie* X. 29 ("For at one time you shall hear her voice ful of loud, another time as low, and anon shrill and on high, thick and short, when she list"). One would have been glad of a few more instances. We may perhaps compare "Even to my full of view" ('*Troilus & Cressida*' III. iii. 242).

51. "too blame": see Abbott 73.

56. "*Pisanio*, thou that stand'st so for *Posthumus*, He hath a Druggie of mine". "Go, looke after" (55) is addressed to the Messenger, whom the Queen thus bids to seek for *Pisanio* to make room for her soliloquy, which she commences with the apostrophe "*Pisanio*, thou that stand'st so for *Posthumus*" intended for the Messenger to overhear as he withdraws. As soon as the course is clear for the real soliloquy, she very naturally changes the second person to the third. It is clearly owing to the Messenger that *Pisanio* later arrives on the scene.

79-80. "For when Fooles shall—". Cloten possibly had in view some paraphrase of the proverb "Fools' haste is no speed". This seems to me confirmed by "are you packing Sirrah?"; but, at least, *Pisanio* practically finishes the sentence (the commencement of

which he overheard : see on II. iii. 105 and 134-5 *infra*) for Cloten in this sense, when he says at the end of this scene "This Fooles speede Be crost with slownesse ; Labour be his meede".

101. "Or this, or perish". As Pisanio says this he hands Cloten the letter, the *Aside* not commencing till the next line. He means Cloten to understand that he yields to the latter's threats, while he really expresses a wish that Cloten may not reach Imogen before he arrives at Augustus' throne (which, considering the state of war, was a perilous thing to attempt, and would scarcely assist his design) or that he should perish in the attempt.

133-4. The one thing that Cloten had forgotten to ask appears to have been "How long is't since she went to Milford-Haven?" (154). As to the rest of this speech Pisanio evidently again overhears Cloten : see V. v. 285, and on 79 80 *supra*.

159-60. "true preferment", as distinguished from such preferment, or lack of preferment as Pisanio had received for sticking "to the bare Fortune of that Begger Posthumus" (119-20), and also as a reward for "true service" (110).

165. "To him that is most true": *i.e.*, "to Jove". The circumstances clearly preclude any other interpretation. Pisanio could not apply the epithet "most true" to Posthumus : see his soliloquy on Posthumus' letter (ii. 1-23). Nor could he say that he would never be false to Posthumus whose command he disobeys, and to whom he has just said he will write that Imogen is dead (104). Pisanio is one of Shakespeare's great minor characters.

SCENE VI.

2. For italicised colon after "my selfe" see Rule XIII.

18. For italicised colon after "path too't" see Rule XIII.

24. "Take, or lend". We may imagine Imogen to produce her purse—a kind of universal language which savages would understand, and says what amounts to "Take payment first, or wait for payment till I have eaten of your food". Her faintness suggests the latter alternative. Other interpretations are possible, but it seems best, with Ingleby, to be guided by "I call'd and thought To have begg'd or bought, what I have took" (46-7). At the same time it must be admitted that Schmidt's conjecture, "Take or leave" is very plausible, "leave" being written "leue" which in the old style of writing might easily be mistaken for "lend".

(SCENE SEPTIMA.)

The stage is empty on Imogen's exit into the cave, and she must clearly be allowed time to satisfy the demands of hunger. Hence the Folio is right in marking a new scene.

34. "restie". Minshew (1627) under this word writes "also Restie as a horse, drawing backe that will not goe forward. G (*i.e.* French) Restif, I. (*i.e.* Italian) restio, a restando L. (Latin) Equus retractorius, Restitator". Cooper in his Thesaurus (1584) translates "Restitator", "one that is restife: a staggerer, or drawer backe" and gives to *retractans* an analogous meaning. So in 'Galateo' (1576) p. 40 of Reid's Reprint:—"And it is a spitefull buisynes to thrust them up: For they will straite jogge backe againe, like a resty Jade".

61. "embark'd": *i.e.*, "was to embark". The tense may perhaps be explained by taking "he embark'd at Milford" as virtually in the *oratio obliqua*: it is as if Imogen were thinking of a letter in which Posthumus might have written "I embark at Milford Haven".

68-70. "Were you a woman, youth, I should woo hard, but be your Groome in honesty: I bid for you as I do buy". In other words "Here's my hand; if you were a woman I should offer it as for a 'Handfastynge' in token that I fervently desired to be betrothed to you in all good faith; since, however, you are a man, I offer it, after the manner of binding a bargain, to show that I mean the welcome I bid you in exchange for your friendship". For the betrothal custom of "Handfastynge" see Brand's *Antiquities*, p. 345 (Chatto and Windus), and the quotation from 'The Christen State of Matrimony' (1543) there given: also Douce's note on 'Twelfth Night' V. i. 160-5. "your Groome" is probably an exact equivalent to "your young man".

84-5. "laying by That nothing-guift of differing Multitudes". The force of "nothing-guift" depends upon the legal rule that "a gift without delivery is ineffectual to pass any property unless the gift be by Deed" (Warton's Law Lexicon). "the vertue which their owne Conscience seal'd them" (83-4) is clearly contemplated as theirs by Deed: whereas the gift of "the differing multitudes" is merely verbal, and therefore valueless as not having the seal of Conscience. Attempts have been made to attach to "differing" a significance not required by the context. It is sufficient to explain "differing Multitudes" as "Multitudes who are not as they are": the multitudes composed of individuals who go in crowds, attend and follow the lead of others, rather than listen to—for I take

"attend" to be used pregnantly—the direction of their own Consciences. For colon before "laying" see Rule X, and on I. i. 8.

SCENE vii.

(Scena Octava.)

3. "the Pannonians, and Dalmatians": cf. III. i. 73-5. The insertion here of this scene, if somewhat out of the actual order of time, is justified by its marking the turning point of the action, gently foreshadowing as it does the reappearance of the "false Italian", along with Posthumus, in Britain, which is so essential to the complete vindication of Imogen. It should be observed that the next step in the action disposes of Cloten—one great obstacle in the way of her happiness.

ACT IV.

SCENE i.

11. "no lesse young": see on ii. 109-12.

21. "spurne her home to her Father". There is some doubt whether this is a case of the ellipsis of "I" (see Abbott 401), or whether "spurne" is the imperative addressed by the speaker to himself. So in 'Troilus and Cressida' III. iii. 162 ("Lie there for pavement"), it is doubtful whether "Lie" is indicative or imperative.

SCENE ii.

22. "Love's reason's, without reason". For comma see Rule IV. and compare 'All's Well that Ends Well' II. iii. 144 ("the meere words, a slave").

26-7. "Cowards father Cowards, &c.". This couplet is heralded by quotation marks which, however, are absent from its close: cf. 'Measure, for Measure' II. iv. 186 ('More then our Brother, is our Chastitie').

35-6. "Th' emperious Seas". The spelling should certainly be preserved, as it helps to bring out the contrast between the empires of the Seas, and their tributary Rivers. Cloten and the Queen correspond to the Monsters: the inhabitants of the cave to the "sweet fish" of the "Tributary Rivers". "as sweet Fish": *i.e.*, "fish as sweet as the Seas breed". The Court had bred Posthumus. In this passage we may have a reflection of "the most sumptuous Feast at *Essex* house, that ever was seen before, never equalled since, in which was such plenty, and Fish of that immensity, brought out of

Muscovia that Dishes were made to contain them (no Dishes in all England before could ne're hold them)" (Weldon's 'Court of King James' Reprint, pp. 6-7.).

48. "How Angell-like he sings?" So Sidney in the 'Seventh Song' in 'Astrophel and Stella'; "Heare you this soule-invading voyce, and count it but a voyce? The very essence of their tunes, when Angels do rejoyce": and in the 'Eight Song' *Ibid*; "Stella, whose voyce when it singeth, Angels to acquaintance bringeth": cf. also III. iv. 176-8 and V. v. 239.

57. "in them": *i.e.* "in the Smile and the Sigh".

58-60. "Grow patient, And let the stinking-Elder (Greefe) untwine His perishing roote, with the encreasing Vine". I am disposed to accept Rowe's conjecture, and read "Patience" for "patient," having regard to the close resemblance as sometimes written between "P" and "p", to the fact that final "nce" sometimes appears as "nc", and to the similarity—whether in manuscript or type—between "c" and "t". The initial Capital is required to correspond with "Greefe". The passage seems to me to contain a reflection of the following lines from the Address "To the Reader" which will be found in Partridge's 'The worthie Hystorie of the most Noble and valiaunt Knight Plasidas, otherwise called Eustas, who was martyred for the Profession of Jesus Christ' (1566):—"Let pacience increase by kinde within thy dolefull breast; Let that swete dame within thy boure have hir abyding neast! Consider, viewe and understande, what liquor doth descende Out of hir welles! from perils great the same will thee defende; The stinking bande of fowle dispaire thy state shall not molest, Ne slaughter in thy gates shall not to strike be ready prest" (Horstmann's 'Altenglische Legenden' p. 473). "*Judas* was hang'd on an Elder" ('Love's Labours Lost' V. ii. 607): and in 'Paradoxical Assertions and Philosophical Problems' (1669), as quoted in a note to Brand's 'Antiquities' p. 734 (Chatto and Windus), we read "*stinking Elder* (which Tree that Fox-headed Judas was falsely supposed to have hanged himself on)". The Elder may therefore well have been regarded as emblematic of despair and irremediable melancholy. I take the expression "with the encreasing Vine" in close connection with "untwine", "untwine with" being the opposite of "twine with" (Hudson); and as it thus becomes, as it were, a part of the verb, transposition will account for the comma after "roote" (Rule III.). The "Vine" is clearly "Patience", and, I think, reminiscent of Partridge's "what liquor doth descende Out of hir welles!": "bande", too, may have suggested "untwine". (See Appendix C.)

77. "A heart, as bigge". For comma after "heart" see Rule IV. For absence of note of interrogation after "bigge" cf. III. ii. 17 : IV. ii. 203-6.

96. "Dye the death". See my note on 'Measure, for Measure' II. iv. 166, to which I may add as a further instance of the application of the phrase to death by violence the following from 'An account of a Quarrel between Arthur Hall, Esq. and Melchisedec Mallerie Gent.' (Triphook) p. 15 :—"The next day after, Sir Jerome Bowes hearing all places ring how M. Hall should die the death, gave him warning carefully to looke to himselfe". For italicised colon after "death" see Rule XIII.

109-12. "Being scarce made up, I meane to man; he had not apprehension Of roaring terrors : For defect of judgement Is oft the cause of Feare". The passage from 'Richard III.' ("sent before my time Into this breathing World, scarce half made up" I. i. 21) quoted by Vaughan, might be regarded as negating his interpretation, for the addition here of "I meane to man" may be designed to exclude it. It seems better, then, to take Belarius as referring to the time when Cloten was scarcely full grown : cf. "I saw him not these many yeares" (66) and "Many yeeres (Though *Cloten* then but young) you see, not wore him From my remembrance" (iv. 22-4). Unless Belarius remembered Cloten as nearly full grown, he would scarcely have recognised him after "twenty yeeres" III. iii. 69). (It may be mentioned by the way that assuming Cloten to have been, say, 17 years of age when Belarius last saw him before, he will now be 37; and since he himself says that he is "no lesse young" than Posthumus (i. 11), Posthumus must be at least that age, while it is natural to conclude that Imogen is considerably younger). The force of the passage may, then, be "you may expect him to be 'fell', for at an age when lack of judgment, springing from inexperience, usually gives rise, in the presence of 'roaring terrors', to fear which further experience shows to be unjustified, he was absolutely unaffected by them". Tollet's interpretation of "Feare" is, I must admit, however, just possible, and might be supported by 'Coriolanus' IV. vii. 39-48 : but it seems to me less natural than that given above. The conjecture of "cease" for "cause" is peculiarly unfortunate, for, surely, Belarius is not referring to the cessation of what had once been in existence, but rather an absence of fear from the first.

132. "his Honor". A nobleman—who would be referred to as "his Honor"—might of course be expected under the circumstances to be not unaccompanied by attendants.

186. "ingenuous": see Schmidt, who gives some curious instances of the fluctuation in spelling of "ingenious".

195. "Is *Cadwall* mad?" Guiderius thinks that Arviragus has set the "ingenuous instrument" going either to celebrate his (G's) victory over Cloten or by way of threnody for Cloten's death.

203-6. "Oh Melancholly, Who ever yet could sound thy bot-tome? Finde The Ooze to show what Coast thy sluggish care might'st easilest harbour in." On a first consideration of this passage, one might be inclined to take "Finde The Ooze, &c.," as addressed to Fidele; in which case we should have the beautiful suggestion that "The Ooze" was not without reference to the grave. However, "Thou blessed thing" (206) seems naturally to mark the commencement of what is directly addressed to Fidele, though of course in the apostrophe to Melancholy Fidele is in the speaker's mind. The absence of a note of interrogation after "harbour in" need cause no trouble: cf. III. ii. 17: *supra* 77. The alteration of the Second Folio of "Might'st" to "Might" is a comparatively trivial matter, since "harbour" may be either transitive or in-transitive. If my view of the passage is correct, the First Folio reading "Might'st" (for which see Abbott 401) is preferable. Belarius' thought is, how powerless the most friendly well wisher is to put one who is suffering from Melancholy in the way of getting rid of the clogging load of care. "To sound the bottom" seems to be a stock phrase: cf. "I have already found a stratagem, To sound the bottom of this doubtful theme" (Kyd's 'Spanish Tragedy' (Schick) II. i. 35-6). Here the phrase seems to suggest the metaphor that follows, rather than owe its existence to the anticipation of such metaphor. The conjecture "crare" for "care" is a very irritating one, and owes its acceptance, I believe, to the fact that "crare" is an obsolete word, and, therefore, lends some apparent excuse for the—as I think—gratuitous boggling over the interpretation of a passage, which is in reality as clear as the noonday. There appears to be a wide divergence of opinion as to what a "crare" or "crayer" was. It was probably some sort, or other, of small boat: cf. "Therfor we wol and charge you that ye have sure and contynuel await uppon almannor of vessailes within your offices and in especial within the creakes and in othre small rivers hable to passe crayers or botes to the see, that no manner of suspect persone be suffred to passe, &c." (Letter of Henry VII. addressed "To our trusty and welbeloved thofficers of the Towne and Creke of Grymesby", given in Appendix to Fourteenth Report of the Historical Manuscripts Commission, Part VIII. pp. 245-6). The introduction of the word into the text adds, I submit, nothing to the picture, and for "sluggish care" we may compare such expressions as "*My care-clogd Muse (still caried down the stream)*" in Sylvester's dedicatory Sonnet of "The Decay" to the Earl of Pembroke.

221. The full stop after "face" should probably be a colon (Rule XI.). The mistake was no doubt helped by the initial capital in "Pale-Primrose".

225. "With Charitable bill". It is interesting to find Geffray Mynshull reflecting this passage before the First Folio was printed: see his *Essayes and Characters of a Prison and Prisoners' Taits' Reprint*, p. 46 ("Robin-red-breasts that bring strawes in their charitable bills to cover the dead"). It seems to me likely enough that in "Oh bill sore shaming," &c., we have a secondary allusion to the "mournfull Epitaphes" which were hung upon Monuments: see New Variorum 'Much Adoe about Nothing' IV. i. 216.

229. "winter-ground". It is probably better to accept Steevens' explanation—even if a mere guess—than to alter the text. Douce's excellent conjecture "winter-green" (which would be written "winter-greene") is, however, worthy of mention as it is not unsupported by the *ductus scriptarum literarum*.

238. "Save that *Euriphile*, must be *Fidele*". For comma after "*Euriphile*", see Rule IV. Since "*Fidele*" could not metrically take the place of "*Euriphile*", we may perhaps see the alterations in the Song in the references to youth in the concluding couplets of its first and third stanzas.

255. "his head to th' East". Sir Thomas Browne tells us that the "Phœnicians placed the heads of their dead to the East."

284-5. "The hearbes that have on them cold dew o' th' night Are strewings fit'st for Graves: upon their Faces". "upon their Faces" (see Rule XI) explains why such strewings are "fit'st for Graves", viz. because the "cold dew o' th' night" on the hearbes resembles tears on the Faces of mourners. There is no call to sacrifice such a lovely conceit for the absurdity of sprinkling herbs upon a face which was not there. We may compare the passage in Cartwright's 'Ordinary' V. i., quoted by Douce on 'Romeo and Juliet' IV. iv. 79-80, ("If there be Any so kind as to accompany My body to the earth, let them not want For entertainment: pry' thee see they have A sprig of rosemary dip't in common water To smell to as they walk along the streets"), the passage in "Romeo and Juliet" being "sticke your Rosemarie On this faire Coarse": also "The Rosemary that was washed in sweet water to set out the bridal is now wet in tears to furnish her burial" (quoted by Seager from Dekker's 'The Wonderful Year 1605').

290. "so are their paine"; compare "the approbation of those . . . are" (I. iv. 20-2). But we may read "paines" (see on I. iv. 96) which would be a sufficiently good rhyme for the fashion of the times.

315-6. "thou Conspir'd with that Irregulous divell *Cloten* Hath heere cut off my Lord": see Abbott 413.

347. "I fast": see Abbott 341.

364. For "did" compare "so bravely done" (II. iv. 73).

SCENE iii.

21. "and will no doubt be found": see Abbott 399 and 400.

29-30. "Your preparation can affront no lesse Then what you heere off": cf. "the French King and the King of Spayne, with two mighty armies, affronted each other neere to the river of Some, eyther of them being obstinately bent to drive the other out of the feild" (Hayward's 'Annals of Queen Elizabeth.' *Camden Society*, p. 33).

36. "I heard no Letter". The following is taken from a letter written in 1901: "We heard such an interesting letter from the front on Monday". The use of "heard" in this connection probably has been, and is, more common than the erudite commentators imagine. For the tense see Abbott 347.

SCENE iv.

3. For comma after "Sir" see Rule I.

8. "v. . ." necessarily represents "us." in the manuscript. See Abbott 338.

18. For semi colon after "Fires" see Rule X., and on I. i. 8.

22. For comma after "you see" see Rule I.

26. For semi-colon after "Breeding" see Rule X. and on I. i. 8.

37. "Goats". Phipson quotes Harrison "Goats we have plentie, and of sundrie colours in the west parts of England; especieallie in and towards Wales, and amongst the rockie hilles, by whome the owners doo reape no small advantage." For "hot Goats" we may compare "The Goat breathes at the ears, and not at the nose, and is sold without fever" (quoted by Seager from Bartholomew): or we might regard the epithet as equivalent to "heated in the chase", which implies flight.

ACT V.

SCENE i.

1. "I am wisht": i.e., "I am that wisht", the relative being suppressed.

5. "For wrying but a little": cf. Caxton's 'Book of Curtesye' 472 (Furnivall's Edition): "And he ought wrenche a syde or a littl wrie".

13-5. "you some permit To second illes with illes, each elder worse, And make them dread it, to the doers thrift". "worse" is clearly a verb governing "each elder", for, otherwise, we are left without a distinct antecedent for "it". Milton makes "worse" a verb in 'Paradise Lost', vi. 440 ("to better vs, and worse our foes"), where it means to "place at disadvantage". For the subject of "worse" we must either have recourse to the suppressed relative, making "each elder worse" equivalent to "that place each elder ill at disadvantage" (see Rule VIII.), or we may—not so well, I think—refer to "you". The passage should present no further difficulty if we bear in mind that "illes" is a general term covering "ills suffered" as well as "ills done", and that "thrift" may mean "abstinence" as well as "welfare", and that Shakespeare often selects his words for the purpose of conveying more than one meaning.

16. "But *Imogen* is your owne". Since the gods have shown their love to Imogen by taking her to themselves before she could commit more sin (for Posthumus believes she has been unfaithful), Posthumus cannot possibly repeat his misdeeds. Again, since he has lost Imogen, "welfare" signifies nothing to him. He therefore calls on the gods not to forbear to avenge Imogen.

20. "Mistris: Peace". Staunton may be right in conjecturing "mistress-piece", the colon representing a hyphen which was often in a form resembling the sign of equality: compare "Abraham: Cupid" in 'Romeo and Juliet' (Quarto 2) II. i. 13; also a similar use of the colon in Scotch legal documents; and also perhaps the sign of *ratio*. "Piece" would probably be spelt "Peece", which might easily be printed "Peace". Either reading gives good sense, but "my Ladies Kingdome" (19) seems to turn the balance in favour of the usual rendering.

27. For comma after "every breath" see Rule I.

32. For comma after "world" see Rule III.

SCENE iii.

5. "Of his wings destitute". We may compare for this and other details "They forward doe retire in hast, and men afore do lacke: And Plasidas assayles his foes behinde upon their backe. The wings, that were the ayde and helpe of foote-men, goe their way; The battayles lost, all through defacde of keeping their aray. The

wings are fled, and battayle must by foote-men stand awhile; The battayls great, but at the length they are brought to exile. The enimies fle from fiede amaine, and Romanes followe styll Upon the chase, for they did minde their cruell foes to kyll" (The Legend of 'S. Eus'as', Horstmann, p. 485).

8, 9. For colon after "slaught'ring" see Rule X, and on I. i. 8. For that after "doo't" see Rule II.

32. For semi-colon after "Place" see Rule X, and on I. i. 8.

40. "A stop i' th' Chaser": see 'Diary of Master William Silence', p. 298. The "stop" was the end of the "career".

42. Having regard to "A stop i' th Chaser" (40), there may be room for doubt whether Rowe's conjecture "stoopt" for "stopt" is unassailable. We might also compare "Let me stop this way first" ('Merry Wives of Windsor' III. iii. 174-5), which suggests just such a double meaning here as, we know, Shakespeare revelled in.

43. "strides the Victors made". "the" sometimes represented "they" in hand-writing: see *passim* 'Letters of Elizabeth and James VI.' (Camden Society).

46-51. "heavens, how they wound, Some slaine before some dying; some their Friends Ore-borne i' th' former wave, ten chac'd by one Are now each one the slaughter-man of twenty: Those that would dye, or ere resist, are growne The mortall bugs o' th' Field". This counterpoises Posthumus' previous description of the rout of the Britons—"the Enemy full hearted, Lolling the Tongue with slaught'ring: having worke More plentifull then Tooles to doo't: strooke downe Some mortally, some slightly touch'd, some falling Meerely through feare, that the strait passe was damm'd With dead men, hurt behinde, and Cowards living To dye with length'ned shame" (7-13). Some having been slain before, and some being at the point of death, some (the friends of the dead and dying) who had fallen to the ground before the rush of the victorious Romans—though there had been ten Britons to one Roman—as soon as the tide turned rose from the ground, and, intercepting the Romans now fleeing, were able each one to account for twenty Romans. The Romans were wounded in the back by the pursuing Britons, but the main slaughter was effected by those who "falling Meerely through feare" had before contributed to the damming of the pass. For "Ore-borne" in the sense of "knocked down" we may compare "and having their leaders foremost (for I knew them by their javelins, boar spears, and staves) bore me over backwards, and ran over my belly and face, long time before I could recover on foot" (Gascoigne's 'The Spoyle

of Antwerpe?). For comma after "wound" see Rule V. For semicolon after "dying" see Rule X.

71-2. "fresh Cups, soft Beds, Sweet words". "fresh Cups" are cups untried by the Taster. "Sweet words" are certainly one of the deadliest instruments of treachery; but something may be said on behalf of Vaughan's ingenious conjecture of "Sweet viands", if the initial "v" is capitalised. "words" is the only substantive in the list not capitalised. In manuscript "Vi" might easily be taken for "w", especially as the first limb of "w" often extended considerably above the top level of non-elongated letters. The passage (quoted by Dyce in his notes to Webster's 'The White Devil') in Dekker's 'The Whore of Babylon' ("What gives she me? good words, Sweet meates that rotte the eater") may possibly have been in Shakespeare's mind, and might be used to support either the Folio reading or Vaughan's conjecture.

74-5. "For being now a Favourer to the Britaine" I adopt without hesitation the interpretation "Since he (*i.e.*, Death) is now on the side of the Briton", and submit that any other is singularly vapid.

SCENE iv.

1-2. Compare "clap a lock on their feete, and turne them to commons" ('The Returne from Parnassus, or The Scourge of Simony' L. i. 268-9).

4. For italicised colon after "liberty" see Rule XIII.

10. "The penitent Instrument to picke that Bolt". What follows shows that the essentials of the Instrument in question are (a) Sorrow and (b) the fruits of Sorrow, *viz.*, Pennance and Satisfaction. Posthumus proceeds to take stock of his position with regard to these essentials.

11. "Is't enough I am sorry?". Since an affirmative answer is clearly implied by the context, the Gods being more merciful than temporal fathers who accept their children's sorrow, we must take this question to mean "Am I sorry enough?"

13-4. "Must I repent, I cannot do it better than in Gyves": *i.e.*, "If I must repent, &c.". For comma after "Gyves" see Rule V. Convinced that the Gods cannot exact from him more Sorrow than that which he already exhibits, Posthumus passes on to the fruits of Sorrow (Pennance and Satisfaction) which are naturally treated in close connection.

15-7. "Desir'd, more than constrain'd, to satisfie If of my Freedome 'tis the maine part, take No stricter render of me, then my All": *i.e.*, "Since I am desirous, rather than constrained—for how

can I be constrained to do what is impossible, as satisfaction on the basis of a strict account is in the present case? and have I not already sufficiently indicated my desire by courting death?—to make satisfaction; if the liberation of my Conscience depends upon my making satisfaction, as it clearly does, since the other essentials are fulfilled, and yet my Conscience does not experience its Freedom: exact no more than my All; so far take the will for the deed as to accept such imperfect satisfaction as I gladly offer, though it falls lamentably short of what is due upon a strict account." For "Desir'd" see Abbott 294, 377, and 378. For comma after "part" see Rule I.

20. "thrive": cf. "thrift" in i. 15, so far as it there means "welfare".

21. "that's not my desire". Posthumus' desire is "to satisfie" (15): he does not wish any portion of such satisfaction as he can make to be remitted.

23. For comma after "coyn'd it" see Rule V.

24. For colon after "stampe" see Rule X.

26. The brackets enclosing "You rather" show that those words are parenthetical and not necessary to the construction of the sentence. They should therefore have precluded the punctuation temporarily in vogue.

27. "take this Audit": *i.e.*, "pass this Account", but in thus paraphrasing we transfer to the verb a portion of the idea contained in the substantive. It may be observed that Posthumus has no thought of self-destruction. When he would court death in the battle, it was to be with "the strength o' th' Leonati" (i. 31). His object not, so, being attained, it is true that after the battle is over he is ready to yield to the veriest Hind (iii. 77), but this is a very different thing from laying violent hands on himself. The present speech is an agonising plea not merely for death, but for a death that will be accepted by Heaven as a wiping off of all scores, so that his Conscience may be free for ever. Posthumus' dream that follows is that of an overwrought brain, and constitutes an admirable relief to the tension.

28. "cancell these cold Bonds". It seems to me necessary to take the epithet "cold" as implying that the Bonds are without force, or have lost their force. So far as the allusion is to documentary Bonds, it might, in this view, have reference either to Bonds with conditions impossible of performance, or to Bonds the conditions of which have been satisfied, but which have not yet been formally released: hence we might take "cold" to be equivalent to "dead".

We may perhaps, to some extent, compare the legal term "*nudum pactum*", nothing remaining to support the inforcement of the Bonds. "cold" is not infrequently used in some such sense as "lacking force": cf. 'Galateo', p. 68 of Reid's Reprint ("If they doe laughe, they laughe not at the jest but at the jester himselfe, that brings it forthe so colde").

42. The "smart" may well be term'd "earth-vexing", for it has penetrated beyond the grave.

46. "came crying 'mongst his Foes". This seems to refer to "the Warres o' th' Time" (I. i. 35). Or it might conceivably mean "came crying amongst those who are now his Foes".

55. "fruitfull object". Having regard to "mature for man" there can be no doubt as to the interpretation.

83. For comma after "Race" see Rule III.

103. For comma after "Sonne" see Rule III.

110. "Our pleasure, his full Fortune, doth confine": a double application of Rule III.

113. For comma after "Eagle" see Rule I.

118. We should probably read "cleyes" (*i.e.*, claws) for "cloyes", but the spelling may be accounted for by the similarity in sound. But what is the derivation of "Cloyer" used in 'Greenes Ghost haunting Conicatchers'?

127-8. "Poore Wretches, that depend On Greatnesse, Favour; Dreame as I have done". The comma after "Greatnesse" is to be explained by Rule IV. For the construction we may compare "Why is't damnation to despaire and dye, When life is my true happinesse disease" (Nash's 'Pierce Penilesse His supplication to The Devill', *Shak. Soc.* p. 5). For semicolon after "Favour" see Rule II.

147. "either both" I take to be equivalent to "either of the two" and would compare "be it either which" ('Hamlet' IV. vii. 13), *i.e.*, as it seems to me, "be it either of which". An easy way out of the difficulty would be to insert a comma between "either" and "both", but, in view of the quotation from 'Hamlet', I cannot recommend its adoption. At any rate it seems clear that we should now substitute a stop of higher value for the comma after "nothing" (Rule V).

150-1. "which Ile keepe," &c. The antecedent of "which" is "it", *i.e.*, the tablet.

186. "to take" depends upon "you must": see Abbott 416.

SCENE V.

4. "Whose ragges, sham'd gilded Armes": a clear instance of the use of the comma for the purpose of emphasis (Rule IV.).

43. "whom she bore in hand to love". Ingleby has given many examples of the phrase ("bear in hand") both in the 'Still Lion' and his edition of the play. The following may be added:—"presently calling for a hatchet, hee layd about him upon the stools and formes, and having conveyed great gobbets of flesh into the chamber, bare him in hand, they weare cut from that superfluous nose" ('Nugae Antiquae' vol. II., p. 36 First Ed.): "they have of late painted the corners and posts in every place within this Citie with their peevish billes, making promise, and bearing men in hande that they could teach the summe of that science in brieve Methode, and compendious rules, such as before their arrivall hath not been taught within this Realme" (From the Prologue to Baker's 'Well-spring of Sciences', 1591): "Other some doe tell lyes, to make a vaine glorious boasting of them selves: vaunting and telling in a bravery, what wonderful exploits they have doone, or bearing men in hand, they be great doctours and learned men" ('Galateo', p. 36): "Also when they bear their patient in hand or make him to think &c." (Newton's 'Tryall of a Mans owne Selfe', 1602, p. 50); "Surely purgatorie paines are not so fearefull as they beare the world in hand", Crashawe's 'Sermon Preached at the Crosse, Feb. 14, 1607' p. 104. But in truth the phrase is so common that it would be useless to multiply instances, if it were not for the fact that in the active voice it seems to require a personal object. "Whom" should therefore be regarded as the object of "bore". We may paraphrase "whom she manipulated with the pretence of love".

60. She did not repent the evils she hatched, but only that they were not effected. For comma after "hatch'd" see Rule I., Rule IV., or Rule IX.

68. "in thy feeling": *i.e.*, as Imogen was the one to suffer for it.

69. For comma after "Tribute" see Rule V.

88. "so feate". "feate" is the opposite of "unfeatie" in 'Arcadia' (1613?) p. 99:—"And while *Dorus* was practising, one might see *Damet* holding his hand under his girdle behind him, nodding from the waist upwards, and swearing hee never knew man go more aukewardly to worke: and that they might talke of booke-learning what they would, but for his part, hee never saw more unfeatie fellows then great clearkes were". Compare also "This pretty Ring Bedecketh feate our life: discourse and game It ordereth

apt with grace" (Laudatory Verses on 'Galateo' by Archdeacon Drant). The word seems now to have merged in "fit".

96-7. "I know not why, wherefore, To say, live boy: ne're thanke thy Master, live": *i.e.*, "I know not why I feel so drawn to thee, and therefore thou hast not to thank thy Master (Lucius) for thy being bidden to live: it rests entirely with me who now say 'live'". This interpretation is not without indebtedness to Vaughan, from whose it differs by respecting the Folio punctuation, and the avoidance of the—as it seems to me—very forced conclusion that "thy Master" refers to Cymbeline, and not to Lucius. "I know not why" is clearly more closely connected with what follows than with what precedes. If Cymbeline bid Fidele live in response to Lucius' pleading, he could hardly have said he knew not why he acted as he did. Again what immediately follows ("And aske of Cymbeline, &c.") is strong evidence against Vaughan's interpretation. Cymbeline, of course, wishes to engross all Fidele's thanks to himself. The comma after "wherefore" is to be accounted for by emphasis (Rule IV), since owing to the transposition that follows its effect has to be maintained until the words that would come next to it, if the simple order of construction were adhered to (*viz.*, "ne're thanke thy Master"), are reached. The absence of a comma before the vocative "boy" is a frequent usage, to be accounted for on the principle whereby a comma is omitted before an interposition (Rule I.). The italicised colon so frequent in 'Measure, for Measure' is rare in this play. Whether a distinction between the ordinary colon and the italicised colon can be maintained or not, there can be no doubt that the ordinary colon after "boy" discharges the same function as the italicised colon after "death" in 'Measure, for Measure' V. 410, and is best represented in modern style by a note of exclamation.

120. There is an inverted italicised colon after "Ile be thy Master" (Rule XIII).

121-3. "One Sand another Not more resembles that sweet Rosie Lad: Who dyed, and was *Fidele*". It should be observed that Belarius' preceding speech ("Is not this Boy reviv'd from death?") is evidently unfinished, and is really finished by Arviragus (who has impulsively interrupted it) with the words "Who dyed and was Fidele", which thus do double duty: and hence the colon after "Lad" may be accounted for. "One Sand another Not more" is I think for the purposes of construction to be taken as an adverbial phrase qualifying "resembles", and the subject of "resembles" is "this boy" carried down from Belarius' preceding speech. If we amplify on these lines, we get in modern style "This boy—one sand another not more—resembles that sweet rosy lad, who died and was

Fidele", which is the best grammar in the world : and such interpretation, I submit, involves no violent ellipsis. "Rosie" is "blushing" : compare "a pudencie so Rosie" II. v. 11. Perhaps *Fidele* blushed at the warmth of Guiderius' first words of welcome (III. vi. 68-9) ; or, it may be, was flushed with eating after a long fast. The colon before "Who" also chimes in with Rule XI.

135. "One speake to him". "One" is not to be regarded as a misprint for "On" but rather as an alternative spelling, several examples of which may be found in 'Galateo': cf. also 'Romeo and Juliet' I. ii. 32 ("Which one more veiw").

140-1. "Thou'lt torture me to leave unspoken, that Which to be spoke, wou'd torture thee". For comma after "unspoken" see Rule I. : for that after "spoke" we may either apply Rule I. or Rule III.

154-210. The inconsistencies between Jachimo's narration and the facts as they have been represented in the Play are, I believe, designed, and suggest that Jachimo is playing upon Cymbeline with a view to being let off lightly. The parenthesis "not dispraising whom we prais'd, therein he was as calme as vertue" (174-5) seems most artfully intended to enhance the praise of Imogen, while the alleged effect of Posthumus' description of her upon the Italian Feasters suggests that Jachimo was not without some excuse (177-9. 181-2). The very idea of "a Feast" (156) is probably imported to excuse the wager, as being rather due to the effect of rich fare than of rational deliberation. According to the somewhat poor translation of Boccaccio which I have, we are told that the Italian merchants after the supper were more merry than usual. It should also be observed that while Jachimo is plentiful in fictitious detail, he astutely suppresses the means whereby the "Tokens" (204) necessary to convince Posthumus of his wife's dishonour were forthcoming.

233. "Does the world go round ?". Compare 'Anthony and Cleopatra' II. vii. 124.

239. "The tune of Imogen": see on III. iv. 177-8, IV. ii. 48.

263. "Upon a Rocke": *i.e.*, "Upon the firmest of firm ground". The idea of "a Rocke" is the exact opposite of that suggested by "stagers" (234).

264-5. "Hang there like fruite, my soule, Till the Tree dye" *i.e.*, "Never! Not only am I on the firmest of firm ground, but deeply rooted there like a Tree, bearing thee as a fruit. Mayst thou never be severed therefrom till the Tree dies". "my soule", I think, also conveys the idea that any such severance will be the death of the Tree.

285. "With unchaste purpose". Pisanio had clearly overheard enough of Cloten's words (III. v. 133-51) to draw this conclusion. Guiderius below speaks of Cloten's "Language that would make me spurne the Sea, If it could so roare to me".

312. "one's", *i.e.*, on's. See on 135.

333. For comma after "you" see Rule VIII.

335-7. "Your pleasure was my neere offence, my punishment It selfe, and all my Treason that I suffer'd, Was all the harme I did": *i.e.*, "Your pleasure was almost my offence, my punishment was that offence itself, and the only Treason to which I in any sense contributed was the perfidy of which I was the innocent victim". For the position of "neere" we may compare that of "late" in "Held a late Court at Dunstable" ('Henry VIII.' IV. i. 27). Schmidt gives a few other instances of somewhat similar transpositions, in his Grammatical Observations, though he does not adduce the present passage. For the first "all" see Schmidt s. v. 2. c. The Treason that Belarius suffered is described in III. iii. 66-8 ("two Villaines whose false Oathes prevayl'd Before my perfect Honor, swore to Cymbeline I was Confederate with the Romanes").

371. "Rejoyc'd". Schmidt couples 'Henry V.' II. ii. 159 ('Which [1] in sufferance heartily will rejoyce'): but we may, if we prefer, take "deliverance" to be the subject, and "Mother" the object of the verb.

384-5. "which Distinction should be rich in": *i.e.*, "which should be rich in diversity of detail".

387. For the omission of "s" in "Brother" see Abbott 338.

396. "On him: her Brothers, Me: her Master hitting". The punctuation is perhaps to be explained on the principle of grouping that underlies Rule XII: the objects mentioned not unnaturally falling under the categories of (a) marital relationship, (b) family relationship, and (c) friendly relationship. The absence of a comma after "Master" need cause no difficulty to anyone who has grasped the significance of Rule XIV.

436-43. The exact reproduction of the contents of the Labell (see iv. 138-45) surely argues both a carefully written manuscript, and careful printing therefrom.

444-53. The only alteration required to make the Soothsayer's speech perfectly intelligible is a very trifling one, which is sufficiently supported by the *ductus scriptarum literarum*: viz., "wert" for "were" (452). This alteration was proposed by Vaughan in connection with Capell's conjecture of "thy" for "this"—a conjecture which was quite unnecessary in my humble opinion. I take "who"

(450) to be equivalent to "and she", and "who Answering" to be the nominative absolute : while "wert" will be explained by Abbott's *dictum* (401) that "the inflection of the second person singular allows the nominative to be readily understood, and therefore justifies its omission." "you" (452) may well be equivalent to "you both", Cymbeline being included for corroboration; and "Unknowne to you unsought" (452) I take to be in agreement with "who" (450). The Folio, as not infrequently, leaves to the reader to divine to whom the several parts of the speech are addressed. The punctuation of the speech is interesting. The comma after "whelpe" (444) exemplifies Rule V; that after "*Leonatus*" (446) Rule I; that after "Ayre" (447) Rule VIII: while the semi-colon after the first "*Mulier*" (449) illustrates Rule XI, and is subordinate to the commas after "Daughter" (447) and "Wife" (450): Rule XIV accounts for omission of comma after "you" (452).

APPENDIX A.

The following Rules seem to govern many of the peculiarities in the punctuation of the Folio.

RULES.

I. Where a clause, phrase, or even a word, is interposed in the direct line of construction, a comma is often not found at the beginning of the interposition, but the resumption of the direct line of construction is marked by a comma at its close.

Illustrations.—I. iii. 9; iv. 59, 116, 161; v. 81; vi. 176: II. iv. 116: III. ii. 10; iv. 148: IV. iv. 3, 22: V. i. 27; iv. 16, 113; v. 60, 140, 141, 446.

II. Where there is more than one interposition in the direct line of construction, or where an interposition involves intervening punctuation, there is a tendency to mark the resumption of that line by a semicolon or a colon. Sometimes even an interposition without intervening punctuation is sufficient to support a semicolon or a colon.

Illustrations.—I. i. 21; vi. 72: II. iii. 139; iv. 59; III. ii. 8: V. iii. 9; iv. 128.

III. When the direct line of construction is displaced by transposition, a comma will sometimes mark the pause necessary for effective delivery.

Note.—This Rule stands in close relation to Rule I, for an interposition necessarily involves some displacement of the direct line of construction. It explains the comma found separating subject and object, or object and subject, in juxta-position: and will, I think, solve such difficulties as "And sorrow, wagge" ('Much Adoe about Nothing' V. i. 16), where I take "sorrow" to be the object of the verb "wagge".

Illustrations.—I. i. 98; vi. 44, 116: III. iv. 26, 185: IV. ii. 60: V. i. 32; iv. 83, 103.

IV. As the primary function of the comma is to indicate a slight pause, it naturally lends itself to the purposes of emphasis.

Note.—This Rule stands in close relation with Rule I. and Rule III, which are not unaffected by the principle of emphasis by position.

Illustrations.—I. i. 36, 58, 59, 98; iv. 108, 161; v. 80; vi. 116 : II. iii. 126 : III. ii. 57; iii. 15, 16, 57 : IV. ii. 22, 77, 238 : V. iv. 128; v. 4, 60, 96.

V. A comma is frequently used to separate sentences in close connection with each other.

Note.—The semicolon and colon are also so used, but do not call for special notice in this connection.

Illustrations.—I. i. 7; iv. 112, 176 : II. i. 69; iii. 115 : III. i. 36, 41, 54; ii. 79 : V. iii. 46; iv. 14, 23, 147; v. 69, 444.

VI. Where a sentence is separated from a preceding sentence by a comma, what would otherwise have been a comma within the former is sometimes raised in value. And, generally, a preceding comma may lead to what would otherwise have been a comma being similarly raised in value.

Illustration.—II. iii. 127.

VII. A comma may also be used to separate the members of a double object of a single verb, and in analogous cases.

Illustration.—I. i. 142 : II. iv. 48.

VIII. As the primary function of a comma is to indicate a slight pause, we may naturally expect to meet with it in cases of ellipsis.

Illustrations.—I. iv. 13, 72, 83; v. 43 : III. i. 40 : V. i. 14; v. 333, 447.

IX. A comma may be used to mark off a substantive phrase.

Illustrations.—I. i. 108; iv. 81 : III. i. 87; ii. 10, 30 : V. v. 60.

X. The colon and semi-colon are sometimes used to separate clauses or phrases which balance each other: as in comparisons; between protasis and apodosis of conditional sentences; and in analogous cases.

Note.—A protasis may also be regarded as an interposition.

Illustrations.—I. i. 8, 21; iii. 17; iv. 78, 80, 169; vi. 110 : III. ii. 79; iii. 63; vi. 84; IV. iv. 18, 26 : V. iii. 8, 32; iv. 24.

XI. The semi-colon and colon are also used where what follows is of the nature of an explanation, or of an extension, of what precedes.

Illustrations.—I. i. 2; iii. 17; iv. 134, 169; vi. 72, 74, 182 : II. ii. 36; iii. 135 : III. ii. 42; iii. 16; iv. 180 : IV. ii. (221), 285 : V. v. 122, 449.

XII. In a series of things where one is singled out for the premier position by way of pre-eminence, it will sometimes be marked

off from the rest by a semi-colon or colon, the succeeding members of the series being separated by commas. A similar principle applies to other cases of grouping.

Illustrations.—III. iii. 33 : V. v. 396.

XIII. An italicised colon sometimes seems to stand for a note of exclamation ; and may, at times, be used, by a slight extension of the present use of that note, for the purpose of emphasis. It is sometimes, however, an ordinary colon attracted by preceding italics. There is, of course, danger of confusion between the two kinds of colon, and the ordinary colon is often used where a note of exclamation would be appropriate.

(*Quære.* Is an italicised semi-colon ever found in the Folio text of the Plays, even in italicised passages? In such passages both kinds of colon occur.)

Note.—The italicised colon, so frequent in 'Measure, for Measure' is comparatively rare in this Play.

Illustrations.—I. vi. 72 : II. ii. 7 : III. ii. 2, 56, 72 ; vi. 2. 18 : IV. ii. 96 : V. iv. 4 ; v. 120.

XIV. There is a certain principle of economy by which stops are omitted in cases where the possibility of mistake is inconceivable : as, for instance, where one marked pause involves another that is not marked ; when a pause coincides with the end of a line and the flow of the words requires it ; after italics and brackets ; &c.

Note.—The application of this Rule will depend to some extent on the idiosyncrasy of the student. A devotee of the Folio will see more examples of it than one who merely regards the Folio as a happy hunting ground for misprints.

Illustrations.—I. i. 58, 59 ; vi. 80, 190 : V. v. 396, 452.

Notes on the following passages of this Play also deal with matters of punctuation for which I have not yet formulated rules : I. iv. 105, 179 ; vi. 96-8, 99-112, 132-9 : III. ii. 12, 17-9, 30-5 ; iii. 31 ; v. 40 : IV. ii. 77, 203-6 ; iv. 8.

Other instances of the Rules in this Play must be left to the research of those readers who care to pursue the subject : I only here adduce those adverted to in my notes. The Rules themselves are by no means exhaustive, but attention to them will give the student such a confidence in the Folio text as he never had before. I am inclined to think it would not be profitable to increase their number beyond twenty-five or thirty ; for it must be admitted that Shakespeare's punctuation is not such a rigid matter as that of the present day ;

and that the application of the Rules is not uniform throughout (their scope being confined to apparent peculiarities), but sufficiently frequent to preclude the charge of irrationality. The Folio punctuation is often that of a rapid writer who chiefly concerned himself to mark what appeared to him to be essential, and of one who had in view what would be useful to the actor, rather than to the reader. It is also more largely based upon pauses in actual delivery than the punctuation of the present day. Nor is it for the most part without corroboration from the literature of Shakespeare's age.

The connection between the above Rules may be analogically illustrated as follows :—

Let us suppose that the purpose of a sentence is to pass from point A to point B in the distance. The direct line of construction will be represented by the straight line A B.

If, however, the traveller in his course from A to B, attracted by some object in the neighbourhood of the straight line A B, consciously or unconsciously, diverges from such straight line, time will be required for him to get back to it. If the divergence is deliberate, we shall have a pause at its commencement, where indeed we usually find a comma in the punctuation of the present day which hardly seems to recognise the possibility of an unconscious divergence. If the divergence is unconscious, we shall have no pause at its commencement, and, accordingly, the punctuation of Shakespeare's day frequently places no comma in that position. But in either case we may expect to have a pause, indicated by a comma (Rule I), or occasionally a stop of higher value (Rule II), marking the return to the straight line.

Again, a divergence, with one object originally in view, may be extended to another object or other objects, off the straight line A B, in which case the time required for the return to the straight line will often be proportionately longer, and the corresponding stop will be a semicolon, or a colon (Rule II).

If a portion of the path from A to B be devoid of interesting incident, our traveller's eye may unconsciously look ahead for something more striking, and anticipate that which a more patient course would have later arrived at. Time is required to realise this fact of anticipation, and to bring back the eye to the point at which the anticipation was effected (Rule III.). The object anticipated does not require to be surveyed twice, and is therefore neglected when the eye again comes across it in the regular course.

An object on the straight line A B may be so striking, that our traveller, on passing it, may pause to meditate upon it (Rule IV).

Rule V. appears to have chiefly in contemplation a line parallel to the straight line A B. Such a line presents similar incidents, but the fact that it tempts our traveller to traverse it seems to make it natural that he should at times do so with more deliberation (Rule VI). Again, a slight precedent pause made by our traveller may sometimes carry with it the lengthening of a subsequent one, in order that undue weight may not attach to such precedent pause (Rule VI).

Our traveller not being able to understand some object in his path from A to B without reference to another he has already passed, pauses in his course to make such reference (Rules VII and VIII).

One object in the path A B may be constituted of several smaller ones, and our traveller pauses at the moment of its completion in order to realise its totality in his mind (Rule IX).

One portion of the path A B balances the immediately subsequent portion. We may imagine our traveller to pause at the point of division between the two portions, in order to estimate the significance of the portion that precedes it. The pause at the point of division will not be unaffected by the length, or variety, of the preceding portion (Rule X).

Where the significance of one portion of the path A B is not immediately grasped by our traveller, he pauses to consider it: and then proceeds to find that the next portion makes all clear (Rule XI).

Rule XII may be illustrated on analogy to Rules IV and X: Rule XIII partly on analogy to Rule IV, and partly by the nature of the pause our traveller makes on his arrival at B. While Rule XIV will sometimes depend upon the traveller's haste; at others, on the fact that a precedent pause may be deemed a sufficient indication of the attention demanded by what succeeds it.

APPENDIX B (I. iv. 151).

"but oh the harder heart".

For another instance where an initial capital is fatal to an otherwise ingenious emendation, we may compare "his Nose was as sharpe as a Pen, and a Table of greene fields" ('Henry V.', II. iii. 17-8) and Theobald's famous conjecture. Had Theobald respected the *ductus scriptarum literarum*, and also realised that there was no need to reduce Mrs. Quickly's language to academical grammar, he would certainly have proposed "Tatle" (*i.e.*, "Tattle") for "Table", which has the same sense as "babled": cf. 'Menaphon', *Arber*, p. 40, "it chaunced that *Doron* sitting in parley with another cuntrye companion of his, amidst other tattle, they prattled of the beautie of

Samela"; also 'Euphues', *Arber*, p. 137, "But if any shal use it as it were a precept for youth to tattle extempore, he wil in time bring them to an immoderate kinde of humilytie".

APPENDIX C. (IV. ii. 58-60).

A similar instance of the source of a passage helping to settle a doubtful text is furnished by 'Hamlet' III. iv. 168-70 (Dowden's Edition): "For use almost can change the stamp of nature, And either master the devil, or throw him out With wondrous potency". Here (according to Dowden's collation) Quartos 2 and 3 read "And either the", and Quarto 4 "And Maister the"; while Dowden combines the two as given above. Now the source of the passage is certainly to be found in 'Galateo', pp. 97-100 of Reid's Reprint, whence I extract the following sentence:—"For albeit, the power of Nature be greate: yet is she many tymes Maistered and corrected by custome". This clearly entitles Quarto 4 to consideration, and, since it is not likely that "either" of Quartos 2 and 3 is a misprint for "Maister", there can hardly be a doubt that Dowden's conduct of the text is judicious. The Folio does not give the passage.

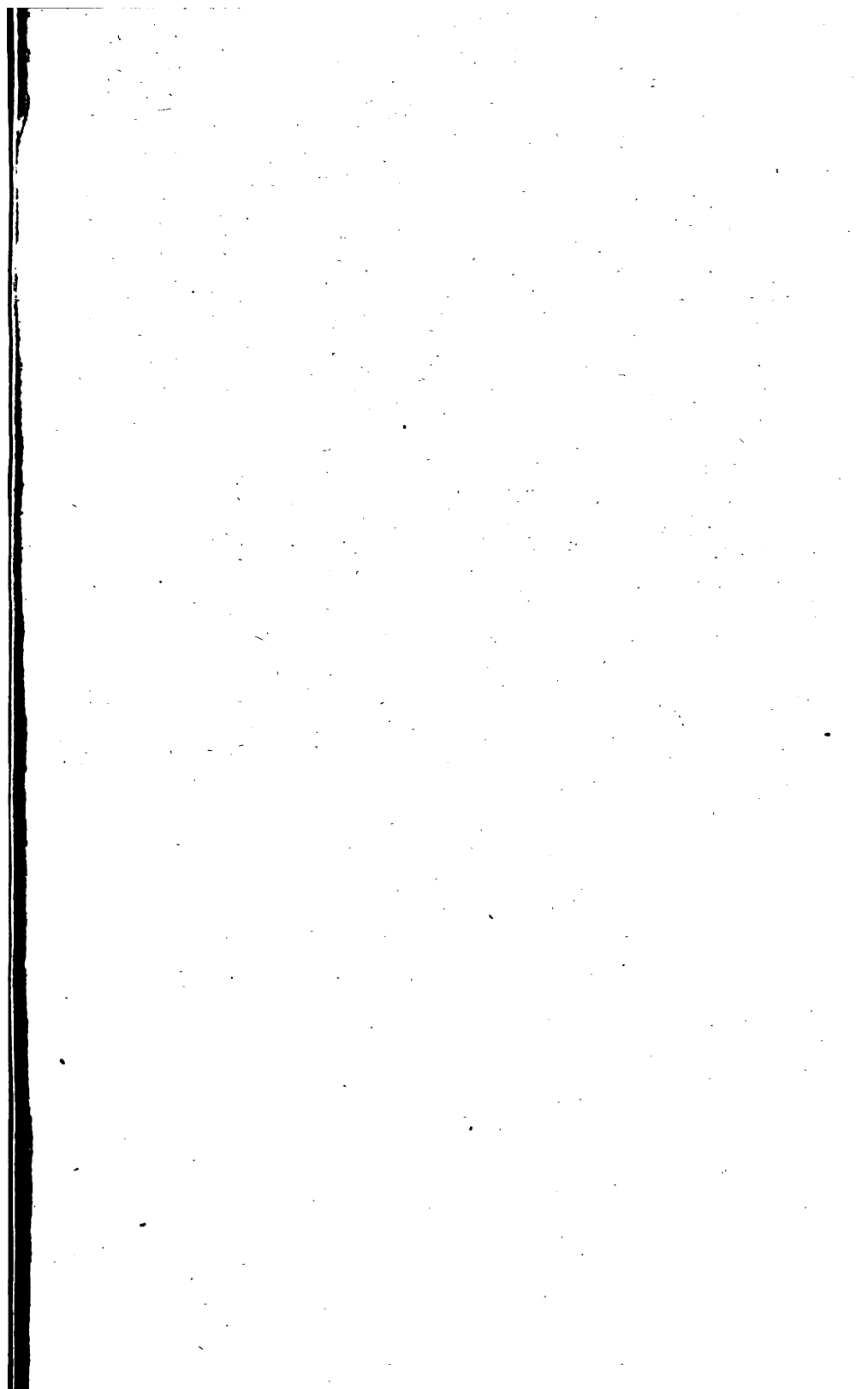
ADDENDUM TO NOTE ON II. iii. 35.

'Romeo and Juliet' II. iv. 226 ("R. is for the no") may be resolved, on the hypothesis of "o" in "no" being a misprint for "a", and the abbreviation for "m" being neglected, into "R. is for the name". The Nurse, declining to have anything to do with the dog's name, would doubtless spell "Romeo" and "Rosemary" with a "Ro"; while "the prettiest sententious of it" depends upon the similarity of the last two syllables of "Rosemary" either to "marry" or to "marrow" (perhaps spelt "mary").

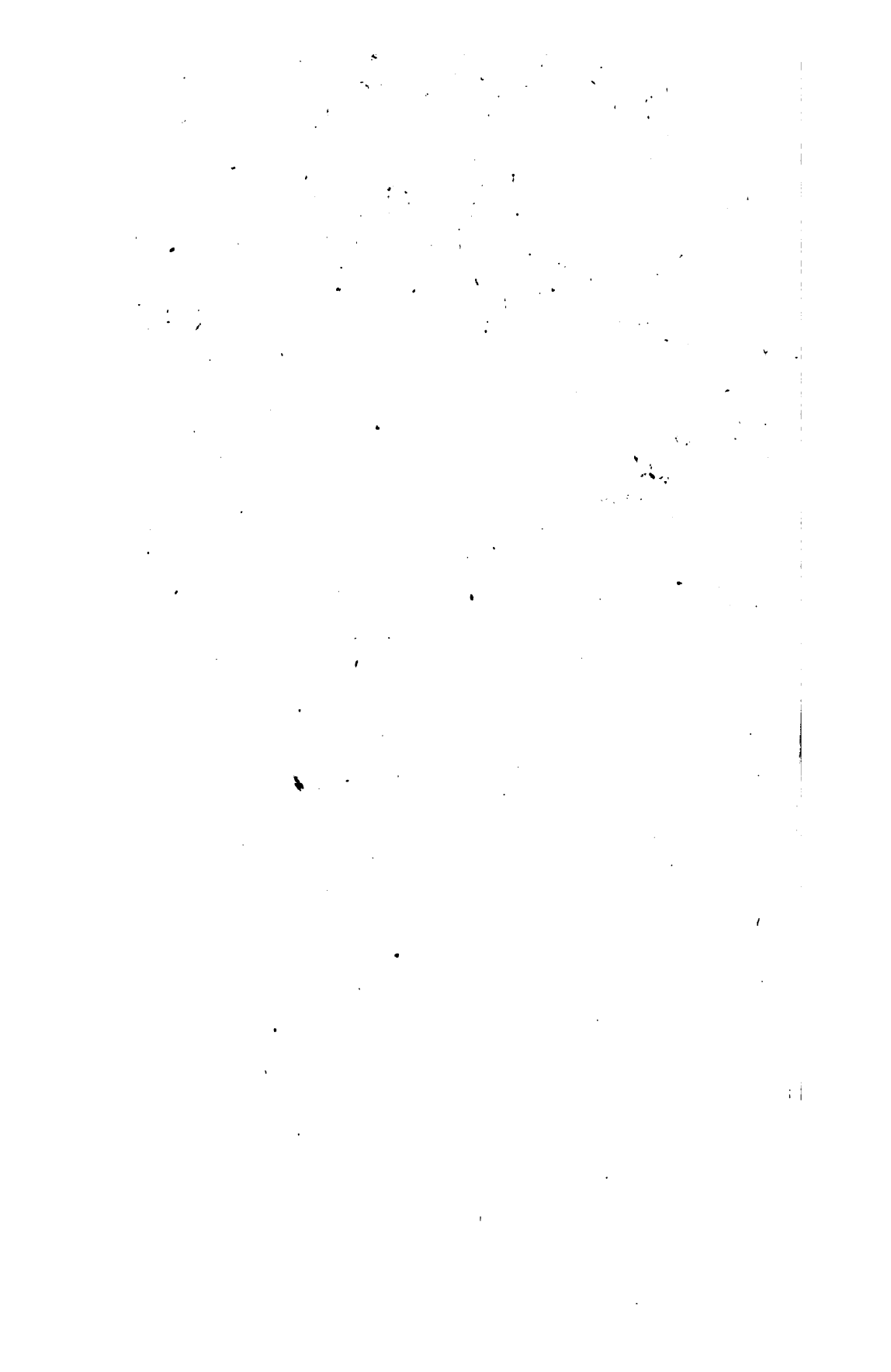
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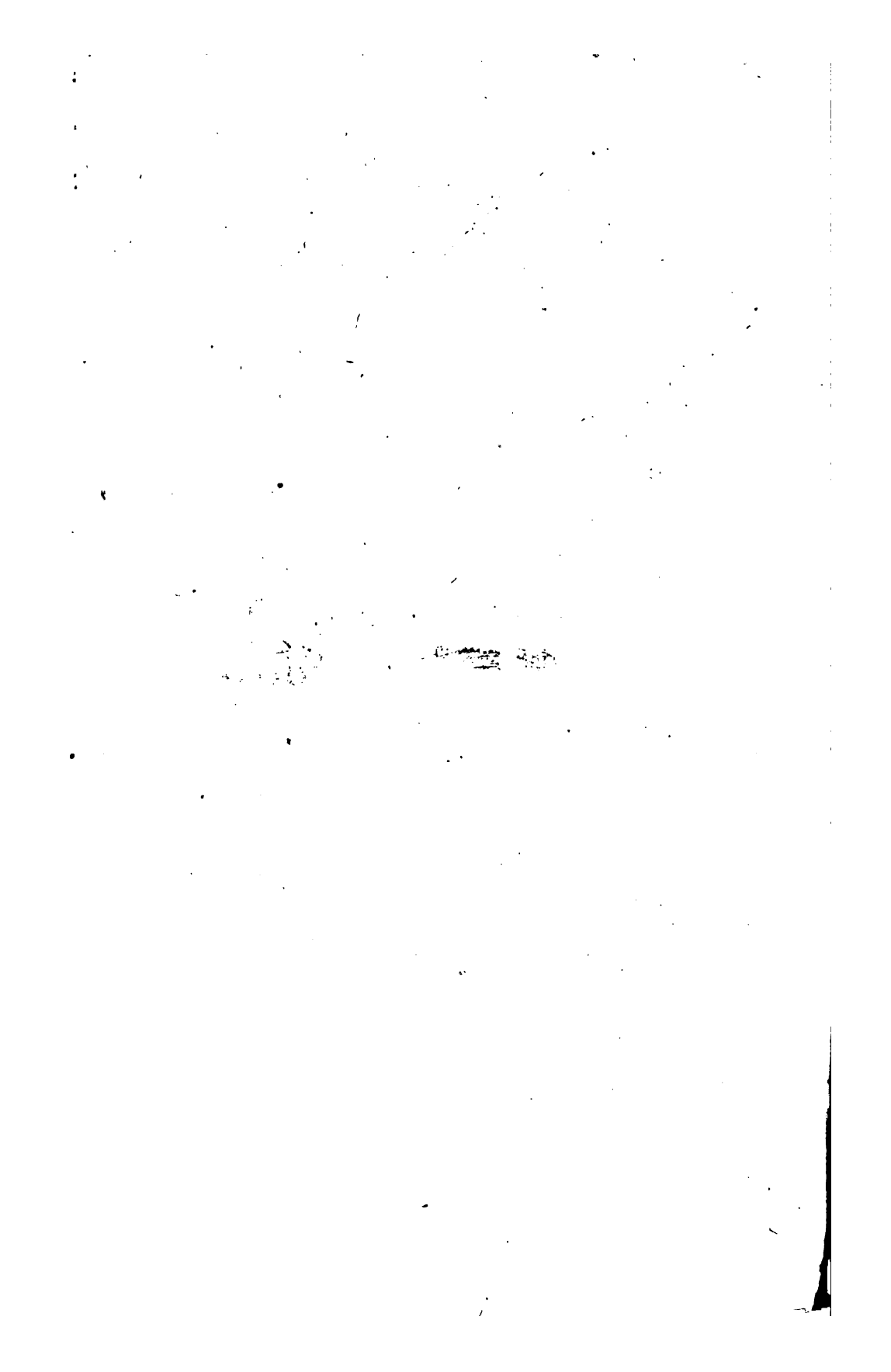
In connection with Rule XIII it is remarkable that, according to my copies of the Griggs Facsimiles of the Quartos of "A Midsummer Nights Dreame," Roberts' Quarto places an italicised colon after "wanes" in the fourth line of that Play, while Fisher's gives a note of exclamation in the corresponding position.

1. The first part of the document is a list of names and titles, including "The Hon. Mr. Justice" and "The Hon. Mr. Justice".









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